THE
Moral Characters
OF
THEOPHRASTUS.

Tranſlated from

The GREEK, with NOTES.

To which is prefix'd

A

CRITICAL ESSAY
ON
Characteriſtic-Writings.

By HENRY GALLY. M. A. Lecturer of ST. PAUL'S COVENT-GARDEN, and Rector of WANDEN in *Buckinghamſhire.*

Reſpicere exemplar vitæ morumque jubebo
Doctum imitatorem, & vivas hinc ducere voces.
Hor. in Art. Poet.

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MVSEVM
BRITAN
NICVM

To His Excellency

JOHN
Lord CARTERET

Baron of Hawnes, *one of the Lords of his* Majesty's *moſt honourable Privy Council, and Lord Lieutenant General, and General Governor of the Kingdom of* Ireland, &c.

My Lord,

YOUR *Lordſhip* is ſo good a Judge in all the Branches of polite Learning, that I am afraid I do not ſufficiently

conſult the Intereſts of my own Reputation, in dedicating to your *Lordſhip* a Performance, of which I have my ſelf ſo mean an Opinion. Yet ſtill as you are not only a bright Example, but alſo a Patron of Learning, I am encourag'd to think, that you will look with a favourable Eye on any Attempt that Way, and hope that you will, at leaſt, pardon, what, it may be, you cannot, in your better Judgment, approve of.

BUT whatever Acceptance the following Work may meet with at your *Lordſhip*'s Hands,

Hands, I beg Leave to take this Opportunity of profeſſing, in a moſt humble Manner, the lively Senſe I have of your Worth.

THUS publickly to name your *Lordſhip*, is to propoſe to the World a Perſon, whom the moſt engaging Qualities conſpire to recommend to the Eſteem and Affection of all Men.

'TIS the Property of great Souls to be above Flattery. To offer any thing of this Kind might juſtly be eſteemed an unpardonable Offence; but Praiſe is the common Tribute which Juſtice owes

to Merit: To refuſe you *this* would be an Injury to Virtue.

SOME there are, who being adorn'd with great and good Qualities, are yet unequal to themſelves. Theſe are apt to be envy'd at the ſame time that they are admir'd. But that regular Compoſition of Virtues, which ſhines in your *Lordſhip*, forbids our Envy, becauſe it commands our Love.

THOSE who are conſpicuous only by their Greatneſs, become the Objects of Terror, not of Love; but that native Goodneſs, that Sweetneſs

neſs of Temper, that Candour and Affability which ſo eminently diſtinguiſh your *Lordſhip*, render your Greatneſs amiable, by making it familiar; they proclaim you a Friend of Mankind, and aſſure us, that 'tis for our Good that you are Great.

To perform great Actions is eſſential to, but yet does not of it ſelf compleat the Character of a great Man. An extraordinary Superiority of Genius is neceſſary to ſupport the natural Weakneſs of our Mind, and to reſiſt that Pride, which a Conſciouſneſs of having done

great Actions is apt to inſpire. 'Tis here that your *Lordſhip* excels; this is the brighteſt Part of your Character; and 'tis the more ſo, becauſe you ſeem to be inſenſible, that you excel in both theſe Branches of true Greatneſs. But that ſame Modeſty, which makes you regardleſs of your own Perfections, makes others ſee the more.

AN ordinary Merit walks by ſlow Steps, and diſcovers it ſelf by almoſt inſenſible Degrees; but uncommon Virtues force their Way betimes, and immediately ſhine in a full and ſurpriſing Luſtre.

tre. The Application of this to your *Lordſhip* is ſelf-evident. You have begun the Race of Honour with Applauſe, where others have ended it with Glory; and the Choice which our gracious and amiable King has made of your *Lordſhip*, to repreſent his Perſon, and to diſpenſe his Favours in another Kingdom, is confeſs'd by all to be the deſerv'd Reward of your great and early Virtues.

WHEN Fame is founded on Actions, which are the Reſult of true Sentiments of Greatneſs, it raiſes the Patriot above the ordinary Laws

Laws of Mortality: And whilſt the Memory of Multitudes ſurvives them, no longer than Marble and Braſs can ſubſiſt, Virtue finds a living Monument in the Hearts of Men. A Monument! wide as the World, and laſting as Truth.

THIS View is worthy of the moſt refined Ambition. Your *Lordſhip* is juſtly fir'd at the Proſpect; and your Aſſiduouſneſs in deſerving, is the ſure Way to obtain that Fame: Such Crowns of Glory being the certain Reward of thoſe, who deſire to obtain an immortal Name, by making others happy. THAT

THAT you may live to add Dignity to your paternal Honours, to execute the great Deſigns which you have already form'd, and to be a National Bleſſing, by becoming, in the Hands of God, a happy Inſtrument, in ſettling and ſecuring to us, our Religion and our Liberties, is the ſincere Prayer of,

MY LORD,

Your Lordſhip's

Moſt obedient, and

Moſt humble Servant,

HENRY GAILLY.

THE PREFACE.

THE following Papers, which I now commit to the Public, have lain by me unregarded theſe many Years. They were firſt undertaken at the Requeſt of a Perſon, who at preſent ſhall be nameleſs. Since that Time I have been wholly diverted from Studies of this Nature, and my Thoughts have been employ'd about Subjects of a much greater Conſequence, and more agreeable to my Profeſſion: Inſomuch, that I had nothing in my Mind leſs than the Publication of theſe Papers; but ſome Friends, who had perus'd them, were of Opinion, that they

they deſerv'd to be publiſh'd, and that they might afford an agreeable Entertainment, not without ſome Profit to the Reader. Theſe *Motives prevail'd upon me to give* them *a ſecond Care, and to beſtow upon them ſo much Pains, as was neceſſary to put them in that State, in which they now appear.*

THE *firſt Piece that the Reader will meet with is,* A Critical ESSAY on Characteriſtic-Writings: *It treats of the Origin of thoſe Writings: It points out the general Laws to be obſerv'd in ſuch Compoſitions, and it contains ſome Reflexions on* Theophraſtus's *and Mr.* de la Bruyere's *Performances in this Way. The Deſign of this at leaſt is, I think, new. Mr.* Fabricius *mentions a* * *Book, which, by its Title, ſhou'd bear ſome Relation to this Eſſay, but tho' I have enquir'd after it pretty ſtrictly, yet I never cou'd get a Sight of it, nor have I convers'd with any Perſon that had perus'd it.*

THE

* Georgii Faſchii Profeſſoris Kilonienſis Diatriba de philoſophia Characteriſtica & Paranetica. 4to. *Kiloniæ.* 1705. Vid. Fabric. Bib. Græc. L. 3. p. 241.

THE *next Piece is a Tranſlation of the* Moral Characters of Theophraſtus *from the* Greek. *This is not the firſt Time that* Theophraſtus *has appear'd in a modern Dreſs. Mr.* de la Bruyere *tranſlated him into* French: *And this was the Foundation of thoſe Characters, which he himſelf compos'd, and which gave Riſe to thoſe many Performances, that were afterwards attempted in the ſame Way.* * *Mr.* Menage *has highly extoll'd this Tranſlation.* Elle eſt, *ſays he,* bien belle, & bien françoiſe, & montre que ſon Auteur entend parfaitement le Grec. Je puis dire que j'y ay vu des Choſes, que, peut etre, Faute d'Attention, je n'avois pas vues dans le Grec. *This is great; and it muſt be own'd that Mr.* Menage *was a Man of very extenſive Learning, and a great Maſter of the* Greek *Tongue; but that his Judgment was always equal to his Knowledg of Words, will not be ſo readily allow'd. Beſides, the Credit of the*

* Menagiana. Ed. *Pariſ.* 1715. T. 4. p. 219.

Books

Books ending in ana *runs very low, and in particular the* Menagiana *have been diſown'd by Mr.* Menage's *own* * *Relations, as being injurious to the Merit and Memory of that great Man. And therefore it muſt ſtill be left to the inquiſitive and judicious Reader to determine, whether thoſe Faults, which I have obſerv'd in Mr.* de la Bruyere's *Tranſlation are juſtly cenſur'd or not.*

THE Characters *of* Theophraſtus *have been twice tranſlated into* Engliſh. *The former Tranſlation is* anonymous, *and the latter was done by the ingenious Mr.* Euſtace Budgell. *It will be expected that I ſhou'd ſay ſomething of theſe two Tranſlations. And I ſhall be the more ready to do this, becauſe I ſhall hereby inſenſibly lead the Reader to the Reaſons which induc'd me to undertake a third.*

THE *anonymous* Engliſh *Tranſlation is ſaid to have been done upon the* Greek. *But this is only a Pretence, and a low Artifice of the ignorant*

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* Mr. *du Tremblay.* Traité des Langues. ad fin.

Tranſ-

Tranſlator: For in reality 'tis no more than a mean and inſipid Tranſlation of the French *of Mr.* de la Bruyere, *revis'd upon the* Latin *of* Caſaubon, *which anſwers almoſt verbally to the Original* Greek. *If this were a Matter of Importance, I wou'd here fully demonſtrate it: For the Fact is ſo glaring, that tho' the Tranſlator is wholly unknown to me, yet I can aver what I have aſſerted to be Truth, almoſt as certainly, as if I had been an Eye Witneſs to the doing of it.*

Mr. Budgell's *Tranſlation muſt be own'd to be polite: But Politeneſs is not the only Qualification that is requir'd in ſuch a Tranſlation. The learn'd Reader, who underſtands the Original, will conſider it in a different View. And to judg of it according to thoſe Rules which Tranſlators ought to obſerve, it muſt be condemn'd. In general, it is not exact and accurate enough; but what is far worſe, Mr.* Budgell *gives, in too many Inſtances, his own Thoughts inſtead of repreſenting the true Senſe of* Theophraſtus. *This is perverting the* Humour *of the Original, and, in Effect, making a*

new Work, inſtead of giving only a Tranſlation. Mr. Budgell *ingenuouſly confeſſes, that he has taken a great deal of Liberty; but when a Tranſlator confeſſes thus much, it does but give the Reader good Reaſon to ſuſpect, that inſtead of taking a great deal, he has in reality taken too much.*

ANTIENT *Authors (when they are tranſlated) ſuffer in nothing more, than in having the Manners and Cuſtoms, to which they allude, transform'd into the Manners and Cuſtoms of the preſent Age. By this Liberty, or rather Licentiouſneſs of Tranſlators, Authors not only appear in a different Dreſs, but they become unlike themſelves, by loſing that peculiar and diſtinctive Character in which they excel. This is moſt palpable in thoſe Authors, whoſe Character conſiſts in* Humour. *Let any one read* Terence, *as he is tranſlated by Mr.* Echard, *and he will take him to have been a Buffoon: Whereas* Terence *never dealt in ſuch a Kind of low Mirth. His true Character is, to have afforded to his Spectators and Readers the graveſt,*

and

and, at the ſame Time, the moſt agreeable, moſt polite Entertainment of any antient Author now extant. This is, in ſome Meaſure, the Caſe of Theophraſtus: *He has been transform'd, and he has ſuffer'd in the Transformation. What I have endeavour'd is, to do him that Juſtice which, I think, he has not hitherto met with, by preſerving the native Simplicity of his Characters, by retaining thoſe antient Manners and Cuſtoms which he alludes to, and keeping up the peculiar* Humour *of the Original as nearly, as the Difference of Language wou'd allow. This is the Attempt; how far I have ſucceeded, muſt be left to the judicious and curious Reader to determine. Thus much I thought neceſſary to ſay concerning former Tranſlations, in order to juſtify my own Undertaking, which will not acquire an intrinſic Merit from the Cenſures, that I have paſs'd upon others. No: The Faults of others cannot extenuate our own; and that Stamp, which every Work carries along with it, can only determine of what Kind it really is.*

THE *Reader will expect that I ſhou'd here ſay a Word or two concerning the* Notes *which follow the* Characters. *Some Authors or Commentators (call them which you will) out of a vain Oſtentation of Literature, lay hold of the ſlighteſt Opportunities to expoſe all their Learning to the World, without ever knowing when they have ſaid enough: Inſomuch, that in moſt Commentaries upon antient Authors, one may ſooner meet with a Syſtem of Antiquities, than with Solutions of the real Difficulties of the Text. Conſider'd barely as a Tranſlator, I lay under no immediate Neceſſity of writing* Notes, *but then as I was highly concern'd, even in that Capacity, to lay before the* Engliſh *Reader, what I took to be the true Senſe of the* Greek, *and as I farther propos'd to preſerve that particular* Humour *of the Original, which depends on thoſe Manners and Cuſtoms which are alluded to, I found my ſelf neceſſitated to add ſome* Notes; *but yet I have endeavour'd to ſhun that Fault, which I have already cenſur'd, by ſaying*

no

no more, but what was immediately neceſſary, to illuſtrate the Text, to vindicate a receiv'd Senſe, or to propoſe a new one.

I am not conſcious of having made any great Excurſions beyond the Bounds which theſe Rules preſcrib'd to me, unleſs it is in the Chapter concerning Superſtition. *And even here, unleſs the Commentary had been ſomewhat copious, the Text it ſelf wou'd have appear'd like a motly Piece of myſterious Nonſenſe. Thus much I thought my ſelf oblig'd to do in Juſtice to* Theophraſtus; *and as for the Enlargements which I have made, over and above what wou'd have ſatisfy'd this Demand, they will not, 'tis hop'd, be unacceptable to the curious Reader. They are Digreſſions I own; but I ſhall not here offer to make one Digreſſion to excuſe another, or, according to the Cuſtom and Practice of modern Authors, beg a thouſand Pardons of the Reader, before I am certain of having committed one Offence. Such a Procedure ſeems prepoſterous. For when an Author happens to digreſs, and take*

a

a Trip ὑπὲρ τὰ ἐσκαμμένα, *beyond the Bounds preſcrib'd, the beſt, the only conſiſtent thing he can do, is to take his Chance for the Event. If what he has ſaid does not immediately relate to the Matter in Hand, it may nevertheleſs be* a propos, *and good in its Kind; and then inſtead of Cenſure, he will probably meet with Thanks; but if it be not good, no prefatory Excuſes will make it ſo: And beſides, it will ever be inſiſted on, that 'tis an eaſier Matter to ſtrike out bad Digreſſions, than it is to write good Apologies.*

One *Word more, and then I have done. Since Mr.* Budgell *has thought fit to cenſure Mr.* de la Bruyere, *for troubling his Reader with* Notes, *I think my ſelf oblig'd, in order to juſtify both Mr.* de la Bruyere *and my ſelf, to ſhew that this Cenſure is very unreaſonable, and very injuſt.* **Mr.* Budgell's *Words are as follow. Theophraſtus*, at the Time he writ, referr'd to nothing but what was well known to the meaneſt Perſon in *Athens*; but as Mr. *Bruyere*

* Preface to his Tranſlation of *Theophraſtus*.

has

has manag'd it, by hinting at too many *Grecian* Cuſtoms, a modern Reader is oblig'd to peruſe one or two *Notes*, which are frequently longer than the Sentence it ſelf he wou'd know the meaning of. *But if thoſe Manners and Cuſtoms, which* Theophraſtus *alludes to, were, in his Time, well known to the meaneſt* Athenian, *it does not follow that they are now ſo well known to a modern Reader.*

Mr. de la Bruyere's *Fault does not conſiſt in having put* Notes *to his Tranſlation, but rather in not having put enough. When a Tranſlator of an antient Author intends to preſerve the peculiar Character of the Original,* Notes *become abſolutely neceſſary to render the Tranſlation intelligible to a modern Reader. The Learn'd may paſs them over; and thoſe, for whom* Explanatory Notes *are chiefly deſign'd, muſt not think it too much Trouble, to beſtow a ſecond Reading on the Text, after they have given a Firſt to the Whole. This Trouble (if any thing ought to be call'd ſo that conveys Inſtruction)*

ſtruction) is no more than what many Perſons, who have attain'd to no ſmall ſhare of Knowledg in the learn'd Languages, muſt ſubmit to, at the firſt Peruſal of an Original Author. If in a tranſlated Author any Difficulties occur, on this Head, to a modern Reader, and the Tranſlator has taken Care to clear up thoſe Difficulties by adding Notes, *the modern Reader ought to thank him for his Pains, and not think his Labour ſuperfluous.*

'Tis *hop'd then that the* Notes, *that I have added, will be kindly receiv'd. The Reader will nevertheleſs be at full Liberty to peruſe them, or to paſs them over. If he is but ſo favourable as to approve of the Tranſlation it ſelf, this will be a ſufficient Satisfaction to the Tranſlator, and be look'd upon as no ſmall Commendation of the Performance. For a Tranſlation, if it be well perform'd, ought in Juſtice to be receiv'd as a good Commentary.*

A

CRITICAL ESSAY

ON

Characteriſtic-Writings.

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SECT. I.

SOME Arts and Sciences, and ſome Kinds of Writing, have been brought to a tolerable Degree of Perfection by the ſame Perſons that invented them; and ſuch a State of Things, being obvious to the Eyes of

all Men, afforded a ſufficient Reaſon of aſcribing and determining the Invention of thoſe Things to particular Perſons. By this Means, the Inventors of ſome Arts and Sciences, and of ſome Kinds of Writing, are well known to us; when, at the ſame time, we cannot pretend to an equal Degree of Certainty, in the Knowledge of the Inventors of other Arts and Sciences, and Kinds of Writing; for the Birth of theſe, having been confus'd and imperfect, has alſo been unobſerv'd. The gradual Progreſs likewiſe which they made, and the ſucceſſive Improvements which they met with, being very ſecret and very ſlow, did not ſufficiently draw the Obſervation of Men. In theſe Caſes, he who firſt ſeparated Things from their Elements, ſo as to conſtitute a diſtinct Kind, and brought it, at the ſame time, to a tolerable Degree of Perfection, did juſtly deſerve the Reputation of an Inventor: For ſuch an Order and Diſpoſition had all the Airs and Beauties of Novelty.

As for Characteriſtic-Writing, if we conſider it in its very firſt Principles, 'tis

'tis a difficult Matter to assign the exact Period of Time when it was first invented. Some Men, either out of an Overfondness for their own Opinions, or out of an unreasonable Obstinacy, will have it, that *Homer* was a compleat Master of all Arts and Sciences, and consequently the * first Writer of Characteristic's.—— For Proof of this, those Verses of his *Iliad* are alledg'd, which contain the Characters of a Coward, and of a Man of Courage.

*Ἔνθ' ὅ, τε δειλὸς ἀνὴρ, ὅς τ' ἄλκιμος, ἐξεφαάνθη.
Τοῦ μὲν γάρ τε κακοῦ τρέπεται χρὼς ἄλλυδις ἄλλῃ,
Οὐδέ οἱ ἀτρέμας ἧσθαι ἐρετύετ' ἐν φρεσὶ θυμὸς,
Ἀλλὰ μετοκλάζει, καὶ ἐπ' ἀμφοτέρους πόδας ἵζει·

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* Postremo ne illud quidem prætermittam, quod est à veteribus Criticis probe, ut mea Sententia fert, observatum. Aiunt illi, *Homerum* fontem illum ingeniorum, hujusmodi Descriptionum primum Auctorem esse; eundemque suo exemplo cum aliis præivisse, tum etiam nostro huic auctori, quando isti operi manum admoveret. *Is. Casaub. Proleg. ad Theophrast. Charact.*

* Iliad. 13. v. 278, &c. The Note of *Eustathius* on the Place is, Διασκευάσαντος τοῦ ποιητοῦ ἀρχετυπικῶς ὡς ἐν τύπῳ χαρακτῆρος, ὁπόιους δέ τινας ὕστερον καὶ Θεόφραστος ἐξετυπώσατο. Edit. Rom. Tom. 2. p. 931.

Ἐν δέ τέ οἱ κραδίη μεγάλα στέρνοισι πταλάσσει,
Κῆρας ὀϊομένῳ· πάταγος δέ τε γίνετ' ὀδόντων·
Τῷ δ' ἀγαθῷ ἔστ' ἄρ' τρέπεται χρὼς, οὔτέ τι λίην
Ταρβεῖ, ἐπειδὰν πρῶτον ἐσίζηται λόχον ἀνδρῶν,
Ἄρᾶται δὲ τάχισα μιγήμεναι ἐν δαὶ λυγρῇ.

No Force, no Firmneſs, the pale Coward ſhows;
He ſhifts his Place; his Colour comes and goes;
A dropping Sweat creeps cold on ev'ry Part;
Againſt his Boſom beats his quiv'ring Heart;
Terror and Death in his wild Eye-Balls ſtare;
With chatt'ring Teeth he ſtands, and ſtiff'ning Hair,
And looks a bloodleſs Image of Deſpair!
Not ſo the Brave——ſtill dauntleſs, ſtill the ſame,
Unchang'd his Colour, and unmov'd his Frame;
Compos'd his Thought, determin'd is his Eye,
And fix'd his Soul to conquer or to die:
If ought diſturb the Tenour of his Breaſt,
'Tis but the Wiſh to ſtrike before the reſt.

Mr. *Pope.*

I ſhall not enquire here whether *Homer* really was a compleat Maſter, and whether his Works do contain the Principles of all Arts and Sciences, or not. Far be it from me, that I ſhould any ways endeavour to detract from the Merit of ſo great a Name. An eſtabliſh'd Reputation is like a Star in the Firmament, whoſe

whoſe Luſtre we cannot diminiſh, and whoſe Courſe we cannot alter. But this I will be bold to ſay, that it manifeſtly appears from the very Nature of *Characteriſtic-Writings*, that they muſt be of a later Invention than Poetry: For the Learned * *Iſaac Caſaubon* has obſerv'd that *Characteriſtic-Writing* is, as it were, a Medium between Moral Philoſophy and Poetry. As for the Subject Matter of it, 'tis the ſame with that of Moral Philoſophy; but as for the Form or Way of treating it, it reſembles Poetry, conſiſting chiefly in Deſcription. So that as Poetry borrow'd from Moral Philoſophy, in like manner *Characteriſtic-Writing* muſt have borrow'd from both.

'Tis certain however, that the Rudiments of *Characteriſtic-Writing* are of very antient Date, but yet of no very honourable Extraction.—— The old Comedy among the *Greeks* is noted for the Liberty which it took of characteriſing particular Perſons; and this Liberty degenerated into ſo great a Licentiouſ-

* Proleg. ad Theoph. Charact.

neſs, that the *Grecian* Magiſtrates thought fit to cenſure and reſtrain it.

* Eupolis, *atq;* Cratinus, Ariſtophaneſq;
Poetæ,
Atque alii, quorum Comœdia priſca virorum eſt;
Si quis erat dignus deſcribi, quod malus, aut fur,
Quod Mœchus foret, aut Sicarius, aut alioqui
Famoſus, multa cum Libertate notabant.

Cratin, and *Eupolis,* that laſh'd the Age,
Thoſe old Comedian-Furies of the Stage;
If they were to deſcribe a vile, unjuſt,
And cheating Knave, or ſcourge a lawleſs Luſt,
Or other Crimes; regardleſs of his Fame
They ſhew'd the Man, and boldly told his Name.

Mr. *Creech.*

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* Horat. Lib. 1. Sat. 4.

* *Sed*

—**Sed in Vitium Libertas excidit & vim*
Dignam Lege regi. Lex eſt accepta; Choruſque
Turpiter obticuit, ſublato Jure nocendi.

Next Comedy appear'd with great Applauſe,
Till her licentious and abuſive Tongue
Waken'd the Magiſtrates coercive Power,
And forc'd it to ſuppreſs her Inſolence.
Ld. *Roſcommon.*

THE old *Grecian* Comedy expos'd particular Perſons, not only by characteriſing, but alſo by †naming and uttering bitter Invectives againſt them. It ſpar'd

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* *Idem* in Art. Poet.

† Etenim per priſcos Poetas, non ut nunc, penitus ficta Argumenta: Sed res geſtæ à Civibus palam, cum eorum ſæpè, qui geſſerant, Nomine decantabantur. Ideo ipſa ſuo Tempore Moribus multum profuit Civitatis; cum unuſquiſque caveret, culpâ ne Spectaculo cæteris eſſet & domeſtico probro. Sed cum Poetæ abuti licentius Stylo, & paſſim lædere ex libidine cœpiſſent plures bonos; ne quiſquam in alterum Carmen infame proponeret, Lege latâ, ſiluere. *Fragment. de Trag. & Comœd. quod Lindenbrogius Evanthio, alii vero Donato aut Cornuto & Aſpero aſcribunt.*

nei-

neither good nor bad: *Socrates*, *Pericles* and *Nicias* were expos'd upon the publick Stage, as well as *Cleon*, *Cleophon* and *Hyperbolus*. *Tully* exclaims againſt this licentious Practice, and ſays, that 'tis the Office of the Cenſor rather than of the Poet, to take Notice even of bad Men in ſo publick a Manner.

The *Grecian* Tragedy was *prior in Time even to the old Comedy. The general Opinion, and that which ſeems the trueſt, is, that *Epicharmus* was the firſt Writer of Comedy, and the *Arundel* Marble places him *Olymp.* LXXVII. 1. The Age alſo of *Theſpis*, the firſt Inventor of Tragedy, was grav'd upon the ſame Marble, but the Injuries of Time have quite effac'd it. However, ſince the Inſcriptions on the Marble follow one another according to the Succeſſion of Time, one cannot be much out of the Way in aſſigning the middle Date between the next preceding and following *Epochs* for the Invention of Trage-

* Res Tragicæ longe ante comicas inventæ. *Idem Fragment.*

dy;

dy; and this falls on *Olymp.* LXII. 1. But † *Suidas* ſets this to rights, by informing us that *Theſpis* taught *Olymp.* LXI. 1. The Interval therefore between the Invention of Tragedy and Comedy was ſixty-four Years. But ſince an exact Enquiry into this Matter would be foreign to my preſent Purpoſe, I will not proceed any further in this Digreſſion, but refer the Reader to Dr. *Bentley*'s elaborate Defence of his Diſſertation upon the Epiſtles of *Phalaris*, where he will meet with a thorough Information. To proceed then

THE *Grecian* Tragedy, as well as Comedy, contain'd Characters of Men and Manners. It was decent and modeſt, as it was manag'd by *Æſchylus*, who had, in a Manner, new caſt it, and brought it to a tolerable Degree of Perfection. But yet the Origin of it was very rude and imperfect: The unfiniſh'd Pieces of *Theſpis*, the firſt Inventor of the Tragic Manner, and the low

† Ἐδίδαξε δὲ ἐπὶ τῆς πρώτης καὶ ξ' Ὀλυμπιάδος. in voce Θέσπις

Way

Way in which his Repreſentations were exhibited, upon an ambulatory Stage, by Actors diſguis'd like Buffoons and Mountebanks; theſe Circumſtances, I ſay, afford us good Reaſon to think, that Tragedy, in its infant State, had a great Mixture of comic Wit and Humour; and that the firſt Characters, which were drawn in it, were very free and very licentious. But as we know but little concerning the primitive State of theſe Things, ſo have I but little to ſay upon them.

THERE are ſome Fragments ſtill extant, which were thought to belong to *Theſpis*; but the above-nam'd learned Perſon has prov'd, as far as ſuch a Thing cou'd be prov'd, that they are probably the Work of *Heraclides* of *Pontus*, who was one of *Ariſtotle's* Scholars. However this we know, that the Plays of *Theſpis* were * Satyric, *i. e.* they had a

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* 'Tis true, *Caſaubon* ſays, that none of the Plays aſcrib'd to *Theſpis* can be prov'd to have been Satyric: *Inter Fabulas tamen quas illi Vetuſtas attribuit, nulla ponitur, quam Jure contendas fuiſſe Satyricam.* De Satyric. Græc. Poeſi, p. 157. But this does not prove, that

Chorus

Chorus of *Satyrs*, and that the Subject, and the whole * Management of them was jocoſe, adapted to the Occaſions of publick Merriments, and to the Humour of the Auditors, who were a mixt Multitude of the great and ſmall Vulgar. The firſt Performances of this Kind were extemporary; the Prize, that was adjudg'd to the beſt Performer, was no more than a Goat; and the Performance it ſelf, no doubt, was as mean as the Reward.

But there was another kind of Poetry, which was more ancient than either Tragedy or Comedy, and which really gave Riſe to both of them; I mean the Satyric Poetry of the *Greeks*. This conſiſted of *Dithyrambs* and *Phallics*; the former of which, as † *Ariſtotle*

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the real Plays of *Theſpis* were not Satyric, but rather that thoſe which are aſcrib'd to him were not his Performances, for this very Reaſon, becauſe they are not Satyric. *See Dr.* Bentley's *Diſſertation.* p. 243, 5.

* Ἐν μικρῶν μύθων καὶ λέξεως γελοίας. Ariſtot. de Poet.

† Ἀπ' ἀρχῆς αὐτοσχεδιαστικὴ καὶ ἡ Τραγωδία καὶ ἡ Κωμωδία. καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν Διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά. De Poet. c. 4.

informs

informs us, gave Occaſion to the Invention of Tragedy, and the latter to that of Comedy.

We are entirely Strangers to the firſt Inventor of this Kind of Poetry; neither do we know when it was invented: Both theſe Particulars lie buried in the Abyſs and Obſcurity of ancient Times. However, this we are certain of, that a religious Principle gave Birth to it. It was deſign'd at firſt for a Thanksgiving to *Bacchus*, the reputed God of Wine. When the Vintage was gather'd in, the Husbandmen and Labourers met together; and being inſpir'd by Gratitude they ſung, in Concert, a Hymn to *Bacchus*. The Hymn it ſelf was call'd a *Dithyramb*, becauſe it conſiſted of Dithyrambic Verſes, and the Kind of Poetry was term'd Satyric, becauſe the *Chorus* conſiſted of *Satyrs*.

But beſides religious Views, Recreation was alſo deſign'd on theſe Occaſions: And the Poets, who perform'd in this Way, ſoon prophan'd theſe Solemnities, by the early Mixture of Wit and Humour which they introduc'd.

Nay,

Nay, obſerving, that their Performances met with Succeſs, they, in Time, encroach'd upon the Deſign of theſe Solemnities in ſuch a Manner, that the God was forgotten, and the whole Solemnity was taken up by the Poet's *Drama*. But this Procedure was thought to be ſo impudent and unreaſonable, that it was juſtly cenſur'd by the Spectators themſelves. At laſt the Difference was adjuſted; the Poet exhibited his Repreſentation, and proper Honours were paid to *Bacchus* in the *Chorus*. This is a ſhort Account of that ancient Kind of Poetry, which gave Riſe to Tragedy and Comedy, and which was, for ſome Time, confounded with them. If the Reader deſires a more particular Account of theſe Things, he may find it in a learned and accurate Treatiſe of *Iſaac Caſaubon, de Satyricâ Græcorum Poeſi.*

The particular Kind of Wit and Humour, that exerted it ſelf in theſe Satyric *Drama's*, was of a free and licentious Nature. The Actors were a Company of drunken, lewd *Satyrs*, with old

old *Silenus* at their head. * *Donatus* calls them *petulantes Dei*, petulant Gods. † *Horace* gives them the Epithets of *riſores*, *dicaces*, *protervi*, Laughers, Jeſters, wanton. They were introduc'd, ſays ‡ *Diomedes* the Grammarian, *ludendi Cauſa*, *jocandique*, to laugh, and to jeſt. As they aim'd at nothing but Mirth, they trump'd up every ſcandalous Story that could raiſe a Laugh; they made bold with each others Character; the ſame Liberty that was taken was reciprocally granted; and ſo the Actors became themſelves the Subject of the *Drama*. For Variety of Mirth they drew burleſque Characters of ſome God, or Hero, or other great Perſonage; they made as free with the Characters of others as they did with their own; they turn'd every thing into Ridicule and Farce, and were as merry as their own

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* Fragment. in Proleg. Terent. ſupra citat.

† In Art. Poet. 225, 233.

‡ Lib. 3.

light

light Hearts, good Wine and good Company could make them.

It is not to be wonder'd that we have none of theſe antient Satyric *Drama's* now extant: they were extemporary Performances, which did not deſerve to be committed to writing, and which, for this Reaſon, were forgotten almoſt as ſoon as they were utter'd. And indeed * no dramatic Performances were committed to writing, till after the Time of *Theſpis*: And then the Satyric *Drama's* receiv'd, in a Manner, a new Form, by being reſtrain'd to Rules of Art, and kept within the Bounds of ſome Decency. *Pratinas* was the Author of this Reformation, and *Suidas* muſt be underſtood to have had this State of Things in View, when he ſaid that *Pratinas* was the firſt who wrote Satyric *Drama's*; † πρῶτος ἔγραψε σατύρους.

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* See Dr. *Bentley*'s Defence of his Diſſertation upon *Phalaris*. p. 199.

† In voce Πρατίνας.

We have an Account of a great Number of theſe, and of the Titles of ſome few of them; but we have no entire Performance in the ſatyric Kind now extant, excepting the *Cyclops* of *Euripides*; and tho' it does not come up to the antient Satyric *Drama's* in Freedom and Licentiouſneſs, yet ſtill 'tis a meer Farce. You may call it a Tragi-Comedy, if you pleaſe, for it has in it ſomething of Tragedy and Comedy, tho' in Reality 'tis neither of them.

Thus did Tragedy and Comedy ſpring out of the antient ſatyric Performances of the *Greeks*; and thus did the ſatyric *Drama's* continue by themſelves a diſtinct Kind, even after they had given Birth to both of them.— The ſatyric *Drama's* were acted together with Tragedies, after the following Manner: One ſatyric *Drama* was tack'd to three Tragedies, the whole was call'd † τετραλογία; and this made up the Enter-

† Τέτρασι δεάμασιν ἠγωνίζοντο, — ὧν τὸ τέτασον ἦν Σατυρικὸν· τὰ δὲ τέτταρα δράματα ἐκαλεῖτο Τετραλογια. *Diog. Laert.* in *Platone.*

tainment

tainment of one public Solemnity. And this Method was conſtantly obſerv'd, to act the Tragedies firſt, and the ſatyric *Drama* laſt.— The Deſign of this, no doubt, was to diſpel that Melancholy, which the tragic Performances had rais'd in the Spectators, and to diſmiſs them with a ſmiling Countenance and a merry Heart. And this is a further Demonſtration, that the ſatyric *Drama's* were * more nearly related to Comedy, and that the Wit and Humour which prevail'd in theſe Performances, were chiefly of the comic Kind.

Thus have I trac'd that Vein of Wit and Humour, and Ridicule, which exerted it ſelf in the old *Grecian* Comedy, to its Source, that is, to the very firſt Beginnings of all Poetry, which were no better than extemporary Dogrel. And tho' the Entertainments of this Kind

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* Propter Riſum igitur ac Jocos & Laſciviam merito Satyrica Comœdiæ propior quam Tragediæ vulgo habita.— Inde etiam eſt, quod Σατυρίζειν & Κωμῳδεῖν, ut cognatæ Notionis voces ab optimis ſcriptoribus pro eodem uſurpantur. *Iſ. Caſaub.* de Satyrica poeſi. *Edit. Pariſ.* p. 122.

were mean in their Origin, and ſcandalous in their Perfection, yet ſtill they contain'd the Rudiments of *Characteriſtic-Writing*; and *Theophraſtus* was the firſt who made a diſtinct Work of it, by ſeparating it from its Elements, and purging it of its antient Ruſticity and modern Invective. No one before him had ever attempted to write *Characters* in the Way which he did; and the Degree of Perfection to which he brought them, does ſecure to him a juſt Title to the Invention of them.

It may not be foreign to our Purpoſe to inſtance in a parallel Caſe, and to obſerve, that as the *Roman* Satir aroſe from much the ſame Sources of primitive Ruſticity and Scandal, ſo it underwent much the ſame Changes and gradual Improvements, 'till, at laſt, it arriv'd to what is properly call'd Satir.--- At firſt the Country Clowns, in their public Merriments, threw alternate Jeers and Taunts at one another. Theſe were call'd *Feſcennine* Verſes; and thus far all was well. But in Time the Petulancy of them grew to ſuch a Height, that

that it crept into private Families for Matter of Scandal, inſomuch, that the Reputation of honeſt Men cou'd not be ſcreen'd againſt their Defamation. And therefore when the Freedom and Liberty of mutual Mirth and Jollity, degenerated into Licentiouſneſs and downright Scandal, the Suppreſſion of theſe Diſorders then became an Act of common Juſtice, which the *Roman* Magiſtrate ow'd both to the Public and to himſelf. And accordingly this was done.

* *Feſcennina per hunc inventa licentia morem,*
Verſibus alternis opprobria ruſtica fudit.
Libertaſque recurrentes accepta per annos
Luſit amabiliter; donec jam ſævus apertam
In rabiem verti cœpit jocus, & per honeſtas
Ire minax impune domos. Doluere cruento
Dente laceſſiti. Fuit intactis quoque cura
Conditione ſuper communi. Quientiam lex,
† *Pœnaq; lata, malo quæ nollet carmine quemquam*
Deſcribi.

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* Horat. Lib. 2. Epiſt. 1. v. 145, &c.

† The Puniſhment was capital. *Si quis occentaſſet malum carmen, ſive condidiſſet quod Infamiam faxit flagitiumve alteri, capital eſto.* LL. XII. *Tab.*

Hence grew the Liberty of the looſer Muſe,
Hence they grew ſcurrilous, and wou'd abuſe;
Hence thoſe looſe Dialogues at Marriage Feaſts,
Yet ſtill they were but Mirth, and Country Jeſts.
At laſt they ſhew'd their Teeth, and ſharply bit,
And Raillery uſurp'd the Place of Wit.
Good Perſons were abus'd, and ſuffer'd Wrong,
They loudly talk'd, no Law to curb their Tongue:
The wounded griev'd, the Smart provok'd their Hate,
And all untouch'd bewail'd the common Fate:
'Till Laws commanded to regard Mens Fame,
Severely laſh the Vice, but ſpare the Name.

Mr. *Creech.*

THE *Romans*, for almoſt four hundred Years after the building of their City, had no public Diverſions relating to Wit and Humour, excepting theſe *Feſcennine* or *Saturnian* Verſes. * *Hiſtriones* were firſt brought from *Tuſcany*, A. U. C. 390. And the Entertainments which they gave, were nothing but a Sort of low Farce mix'd with Muſic and Dancing.

* Tit. Liv. Lib. 7.

Livius

Livius Andronicus was the firſt, as * *Caſaubon* has prov'd from *Livy*, who exhibited dramatic Repreſentations on the *Roman* Stage. He was a *Greek* born; and being a Man of Learning, and obſerving the mean State of the *Roman* Stage, he introduc'd a Reformation; and in his Pieces for public Entertainment he form'd himſelf a Plan from the *Grecian* and *Roman* Manner, tho' ſomewhat different from both.—— The Succeſs that *Andronicus*'s Repreſentations met with, and the Fate which the *Roman Satir* underwent, I cannot better expreſs, than in the following Words of † Mr. *Dryden*, which are really almoſt a verbal Tranſlation of what *Caſaubon* and *Dacier* have written on this Subject. " The People ran in Crowds to theſe " new Entertainments of *Andronicus*, " as to Pieces which were more noble in " their Kind, and more perfect than their " former Satirs, which for ſome time " they neglected and abandon'd. But

* De Romanorum Satira, p. 239.

† Pref. to *Juvenal* and *Perſius*. Edit. 5th. p. 63, 4.

" not long after, they took them up " again, and then they join'd them to " their Comedies; playing them at the " end of every *Drama*; as the *French* " continue at this Day to act their Far- " ces, in the nature of a ſeparate Enter- " tainment from their Tragedies. But " more particularly they were join'd to " the *Attellane* Fables, ſays *Caſaubon*; " which were Plays invented by the " *Oſci*. Thoſe Fables, ſays *Valerius* " *Maximus*, out of *Livy*, were temper'd " with the *Italian* Severity, and free " from any note of Infamy or Obſcene- " neſs; and as an old Commentator on " *Juvenal* affirms, the *Exodiarii*, which " were Singers and Dancers, enter'd to " entertain the People with light Songs " and mimical Geſtures, that they might " not go away oppreſs'd with Melan- " choly, from thoſe ſerious Pieces of the " Theater. So that the antient Satir of " the *Romans* was in extemporary Re- " proaches: The next was Farce, which " was brought from *Tuſcany*: To that " ſucceeded the Plays of *Andronicus*, from " the old Comedy of the *Grecians*. "

At laſt *Ennius* appear'd, who from the Raille-

Railleries of the old *Grecian* Comedy corrected by *Livius Andronicus*, and of the *Roman* Farce, purg'd from the Ruſticity of the one, and from the Scandal of both, form'd a new Method of Writing, for the private Diverſion of a Reader, and not for the publick Entertainment of a Spectator. This is what is properly call'd Satir; the Invention of which is juſtly aſcrib'd to *Ennius*, as the Perfection of it, under the *Roman* State, is to *Horace*.

NOTWITHSTANDING therefore, that Characters had been drawn, and abundance of Invective and ſatirical Reflections had been interſpers'd, as well in the old *Grecian* Comedy, as in the *Feſcennine* Verſes and ſucceeding Farces of the *Romans*, yet if we conſider *Characteriſtic-Writings* and Satirs, as Pieces which are really diſtinct from Comedy and ruſtic Scandal, we cannot but aſcribe the Origin of Characteriſtic-Writings to *Theophraſtus*, as we do that of Satirs to *Ennius*.

THERE had been a long Succeſſion of Characteriſtic Wit and Humour, from *Homer*

Homer down to *Theophraſtus*, in the Epic, Satyric, Tragic and Comic, but chiefly in the Comic. There had been a gradual Progreſſion, from the general Characters of one ſort of Men, to the particular Characters of private Perſons. But yet that particular Way of Writing, which is peculiarly call'd *Characteriſtic*, and which is diſtinct from thoſe Pieces, in which Characters are only incidentally interſpers'd, cannot be ſaid to have been brought to Maturity, ſo as to form a ſeparate Work of it ſelf, 'till *Theophraſtus* took it in Hand, and wrote thoſe Characters, of which we have ſome ſtill remaining.

MATTER of Fact is a powerful Argument; and I wou'd deſire no better to prove againſt the antient Criticks, that thoſe Characters which *Theophraſtus* wrote do not owe their Origin to the Invention of *Homer*. Let any impartial Reader compare that Character of a Coward which I have already exhibited from *Homer*, and which is the very Inſtance that is produc'd on the other Side, let him, I ſay, diligently compare it with the

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Character that *Theophraſtus* has given us of the ſame Perſon, and he will not be able to find any Agreement or Similitude. The Deſcription that *Homer* has given of a Coward, is grave and ſolemn, and agreeable in every Reſpect to the Dignity of an Epic Poem: But the Character which *Theophraſtus* has drawn, is full of Comic Wit and Humour; 'tis a pointed merry Satir, wholly deſign'd to make one laugh.

And as this manifeſt Difference makes me reject the Hypotheſis of the antient Criticks and Votaries to *Homer*, ſo, on the other Hand, when I obſerve that the Spirit of Ridicule which is ſeen in the Characters of *Theophraſtus*, is the ſame that exerted it ſelf in the Comic Writers of the antient Stage, under proper Modifications, I am entirely convinc'd, that the Origin which is here aſſign'd to *Characteriſtic-Writings* muſt be the true one. *Iſaac Caſaubon*, in his learned Commentary on theſe Characters, has pointed out manifeſt Alluſions, which *Theophraſtus* made to the Writings of the Comic Poets of his Time, and particularly to thoſe

thoſe of *Ariſtophanes*. Were all the Stage-Pieces which he publiſh'd, and *Theophraſtus* perus'd, now extant, we might diſcover a greater Number of Parallel's; and if all the Performances of thoſe many Comic Writers, of whom we have now remaining hardly any thing but the Names, were ſtill in Being, we ſhou'd ſee beyond all Contradiction, that that Vein of Wit and Humour which they purſued, was the very ſame from which *Theophraſtus* borrow'd his Ridicule.

SECT. II.

SECT. II.

THERE is no Kind of polite Writing that ſeems to require a deeper Knowledge, a livelier Imagination, and a happier Turn of Expreſſion than the Characteriſtic. Human Nature, in its various Forms and Affections, is the Subject; and he who wou'd attempt a Work of this Kind, with ſome aſſurance of Succeſs, muſt not only ſtudy other Men; he has a more difficult Task to perform; he muſt ſtudy himſelf. The deep and dark Receſſes of the Heart muſt be penetrated, to diſcover how Nature is diſguis'd into Art, and how Art puts on the Appearance of Nature.—— This Knowledge is great; 'tis the Perfection of Moral Philoſophy; 'tis an ineſtimable Treaſure: But yet if it ſhou'd fall into the Hands of one, who wants proper Abilities to communicate his Know-

Knowledge to the World, it wou'd be of no Service but to the Owner: It wou'd make him, indeed, an able Philoſopher, but not an able Writer of Characters.

THE Mind has its peculiar Features as well as the Body; and theſe muſt be repreſented in their genuine and native Colours, that ſo the Picture may ſtrike, and every Reader, who is concern'd in the Work, may preſently diſcover himſelf; and thoſe, who are unconcern'd may, nevertheleſs, immediately perceive a juſt Correſpondence between that Piece and Nature.

EVERY Action has its proper Thought, and every Thought its proper Expreſſion. And theſe Correſpondences are not imaginary, but have a real Foundation in Nature: For when any one of theſe is wanting, the whole is lame and defective, but when they all meet and conſpire together, the Character is then genuine and compleat, the Thing or Perſon deſign'd is drawn to the Life, and the Reader is left uncertain, whether the Character, that lies before him, is an Effect of Art,

or

or a real Appearance of Nature.—— A Maſter-Piece of this Kind, requires the Hand of one who is a Critic in Men and Manners, a Critic in Thoughts, and a Critic in Language.

A ſuperficial Knowledge of human Nature, will never qualify a Man to be a Writer of Characters. He muſt be a Maſter of the Science; and be able to lead a Reader, knowingly, thro' that Labyrinth of the Paſſions, which fill the Heart of Man, and make him either a noble or a deſpicable Creature. For tho' ſome, who have never attempted any thing of this kind, may think it an eaſy Matter to write two or three Pages of Morality with Spirit, to deſcribe an Action, a Paſſion, a Manner; yet had they made the Experiment, the Event wou'd not have anſwer'd their Expectation, and they wou'd have found, that this eaſy Work was more difficult than they, at firſt, imagin'd.

The Features of every ſingle Paſſion muſt be known; the Relation which that Paſſion bears to another, muſt be diſcover'd; and the Harmony and Diſcord

which

which reſult from them muſt be felt. Many have ſtudied theſe Things, but few have thoroughly underſtood them. The Labour is vaſt; 'tis almoſt infinite; and yet without a Knowlege of theſe Things, 'twill be impoſſible ever to draw a Character ſo to the Life, as that it ſhall hit one Perſon, and him only.

We have all of us different Souls, and our Souls have Affections as different from one another, as our outward Faces are in their Lineaments. Each Man contains a little World within himſelf, and every Heart is a new World. We cannot therefore attain to a perfect Knowledge of human Nature, by ſtudying others or our ſelves alone, but by ſtudying both. 'Tis this Knowledge which ſets the Philoſopher above the Peaſant, and gives the Preference to one Author above another. This Knowledge has a Force, ſomething like to that of Magic Charms: by the help of it one, who is Maſter of the Science, can turn Men inſide outwards, and expoſe them to the Eyes of the World, as they really are, and not as they wou'd fain appear to be. By the help

help of this Knowledge an intelligent Writer can form to his Reader the moſt agreeable, moſt inſtructive Entertainment that can poſſibly be deſir'd; tranſport him, with the greateſt Eaſe imaginable, from the Solitude of his Chamber to Places of the greateſt Concourſe; there to ſee and learn the Virtues of Men; there to ſee and ſhun their Vices, without any danger of being corrupted by the Contagion of a real Commerce.

How abſolutely neceſſary a thorough Inſight into the Heart and Paſſions of Man is to a Writer of Characters, will be more evident by deſcending to ſome Particulars, and pointing out ſome of thoſe nice Circumſtances, which a Writer of Characters muſt accurately obſerve, and by which his Capacity in this Way may be eaſily judg'd of.

It muſt be obſerv'd then, that the Heart of Man is frequently actuated by more Paſſions than one: And as the ſame Object does, by its different Poſition, afford to the Spectator different Repreſentations, ſo does the ſame Affection of the Mind, by exerting it ſelf after a diffe-

rent manner, lay a real Foundation for ſo many diſtinct Characters. The under Paſſions may, by their various Operations, cauſe ſome Diverſity in the Colour and Complexion of the Whole, but 'tis the Maſter-Paſſion which muſt determine the Character.

SINCE therefore the under Parts of a Character are not eſſential, they may or may not be reciprocal. A covetous Man may be impudent, or he may have ſome ſhare of Modeſty left: On the other Hand, an impudent Man may be generous, or his Character may be ſtain'd by Avarice. And therefore to make the Features of one Virtue or Vice enter, as under Parts, into the Character of another Virtue or Vice, is ſo far from being a Tranſgreſſion of the Nature of Things, that, on the contrary, all the Nicety of *Characteriſtic-Writing*, and all the Beauty which ariſes from the Variety of an agreeable Mixture, entirely depends on *this*. The main Difficulty conſiſts in making the Maſter-Paſſion operate ſo conſpicuouſly throughout the Whole, as that the Reader

Reader may, in every ſtep of the Performance, immediately diſcover it.

THE Truth of it is, that there are ſome Affections of the Mind, which not only conſtitute of themſelves a diſtinct Virtue or Vice, but are alſo the Foundation of many others. Avarice is of this extenſive Nature; it conſtitutes, of it ſelf, a diſtinct Character, and it enters into the Compoſition of ſeveral others. St. *Paul* ſays, that *the love of money is the root of all evil;* which Maxim the ſpurious *Phocylides* has expreſs'd in the following Verſe,

Ἡ φιλοχρημοσύνη μήτηρ κακότητος ἁπάσης.

THIS Doctrine may be made yet more ſenſible by applying it to the Practice of *Theophraſtus*, whoſe Conduct, in this Reſpect, ought to be look'd upon as an authentick Pattern. Ruſticity, Avarice and Impudence, are in their own Nature diſtinct Vices, but yet there is a very near Relation between them, which has a real Foundation in the Actions of Men. And, as on the one Hand, *Theophraſtus*

has drawn diſtinct Characters of theſe Vices, ſo, on the other Hand, he has made the peculiar Features of one or more of theſe Vices enter into the Characters of the other. This is Matter of Fact; and if the Reader will be at the Pains to compare the *6th*, *9th*, and *11th*, Chapters, as he will be perſwaded of the Truth of what is here aſſerted, ſo will he be convinc'd, at the ſame Time, that *Theophraſtus* has not confounded by this Mixture the real Nature of Things, or tranſgreſs'd thereby, in any wiſe, the Rules of *Characteriſtic-Juſtice*.

AGAIN; Loquacity and an ill-tim'd Behaviour are two very different Vices in common Converſation; but yet *Theophraſtus* has concluded his Character of Loquacity, with the ſame Stroke which begins that of an ill-tim'd Behaviour; becauſe tho' theſe Vices are of a different Nature, yet do they not exclude each other; and the Actions of Men manifeſtly prove, that they are frequently to be found in the ſame Subject.

THE

The nice Reader therefore, inſtead of being offended to find the peculiar Features of one Vice interſpers'd in the Character of another, ought, on the contrary, to admire the Judgment and Accuracy of *Theophraſtus* in this Reſpect: For this Mixture does not proceed from Inaccuracy, but is founded in Nature: And 'tis the Work of a ſagacious Head, as well to diſcover the near Relations that are between different things, as to ſeparate thoſe Things, which by Nature are nearly related, but yet are really diſtinct.

The Beauty of every Kind of Writing ariſes from the Conformity which it bears to Nature; and therefore the Excellency of *Characteriſtic-Writings* muſt conſiſt in exact Repreſentations of human Nature.— This Harmony between Art and Nature may be call'd Juſtice: And tho' the Boundaries of it may be more extenſive in thoſe Works, in which a greater Range is allow'd to the Imagination, yet ſtill, Invention and Fiction muſt be admitted in *Characteriſtic-Writings*, when the Characters deſign'd are of a general Nature; for then the Wri-

ter does not copy from an individual Original, and all the Extravagances of Nature are natural, when they are well repreſented.

It requires, I own, a great deal of Penetration to hit exactly this Point of Reality: But then it muſt be confeſs'd, that as the great difficulty of *Characteriſtic-Writing* conſiſts in this, ſo does the main Beauty and Force of it too: For Objects are apt to affect and move us according to their Preſence or Abſence; and a Character will naturally ſtrike us more forcibly, the more the Images, which it conſiſts of, are lively and natural; becauſe the Object is then moſt preſent to our Mind.

Since every Feature muſt be drawn exactly to the Life, great Care muſt be taken, that the Strokes be not too faint, nor yet too ſtrong: For Characteriſtic-Juſtice is to be obſerv'd as ſtrictly by the Writers of this Kind, as Poetic-Juſtice is to be by Poets. That Medium muſt be copied, which Nature it ſelf has mark'd out; whatever falls ſhort of it is poor and inſipid, whatever is above it is Rant and Extravagance.

* *Quod-*

* *Quodcunque oſtendis mihi ſic, incredulus odi.*

And whatſoever contradicts my Senſe,
I hate to ſee, and never can believe.
Ld. *Roſcommon.*

A conſummate Delicacy of Sentiments, and an exquiſite Judgment are the very Soul of *Characteriſtic-Writing*; for every particular Stroke, as well as the whole Character, has a proper Degree of Perfection. To attain this Point, and to bring the ſeveral Parts, as well as the Whole, exactly to this Pitch, is the Work of a ſagacious Head, and of a perfect Judgment.— An Author, in this Kind, muſt not dwell too long upon one Idea: As ſoon as the maſterly Stroke is given, he muſt immediately paſs on to another Idea. This will give Life to the Work, and ſerve to keep up the Spirit of the Writing, and of the Reader too: For

* Horat. Art. Poet. v. 188.

if, after the maſterly Stroke is given, the Author ſhou'd, in a paraphraſtical Manner, ſtill inſiſt upon the ſame Idea, the Work will immediately flag, the Character grow languid, and the Perſon characteris'd will inſenſibly vaniſh from the Eyes of the Reader.

An honeſt Writer, who has the Profit as well as the Pleaſure of his Reader in View, ought always to tell the Truth. But as he is at Liberty to chuſe his manner of telling it, ſo that Method of Inſtruction ought to be obſerv'd in *Characteriſtic-Writings*, which will keep up the good Humour of the Reader, altho' he is, at the ſame Time, made ſenſible of his Errors. And this Artifice ought induſtriouſly to be purſu'd, ſince the proper Management of it is ſo neceſſary to the Succeſs of *Characteriſtic-Writings*. For thoſe who love and admire Truth themſelves, muſt yet be ſenſible that 'tis generally unwelcome, both to themſelves and to others, when the Point of Self-Intereſt is concern'd. And the Reaſon of it is, not becauſe Truth is really ugly and deform'd, but becauſe it preſents to our

View

View certain Inconſiſtencies and Errors, which Self-Love will not allow us to condemn. And therefore the great Art and Difficulty, in making Truth pleaſant and profitable, is ſo to expoſe Error, as not to ſeem to make any Attacks upon the Province of Self-Love.

* *Omne vafer vitium ridenti Flaccus amico*
Tangit, & admiſſus circum præcordia ludit,
Callidus excuſſo Populum ſuſpendere naſo.

——————With conceal'd Deſign,
Did crafty *Horace* his low Numbers join:
And, with a ſly inſinuating Grace,
Laugh'd at his Friend, and look'd him in the Face:
Wou'd raiſe a Bluſh, where ſecret Vice he found;
And tickle, while he gently prob'd the Wound.
With ſeeming Innocence the Crowd beguil'd;
But made the deſp'rate Paſſes, when he ſmil'd.

Mr. *Dryden.*

THIS was the Character of one of the greateſt *Roman* Poets; and in this Art,

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Perſius Sat. 1. v. 116, &c.

amongſt

amongſt the Moderns, * *Benſerade* particularly excell'd, if we may believe his Succeſſor and Panegyriſt *Pavillon.*

WHAT is the proper Style for *Characteriſtic-Writings* is briefly laid down by † *Libanius* in the following Words. Ἐργάσῃ τὴν ἠθοποιίαν χαρακτῆρι σαφεῖ, συντόμῳ, ἀνθηρῷ, ἀπολύτῳ, ἀπηλλαγμένῳ πάσης πλοκῆς τε καὶ σχήματος. "When you de-"scribe Manners you muſt uſe a plain, "conciſe, florid, eaſy Style, free from all "artificial Turns and Figures." Every Thing muſt be even, ſmooth, eaſy and unaffected; without any of thoſe Points and Turns, which convey to the Mind nothing but a low and falſe Wit, in which our Moderns ſo much abound, and in which they ſeem to place their greateſt Beauties.

THE primary Standard for Style is the Nature of the Subject: And therefore, as *Characteriſtic-Writings* are profeſſed Repreſentations of Nature, an Author in this Way is immediately concern'd to

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* Dictionaire de *Bayle*. Artic. *Benſerade*. Not. L.
† Ap. *Iſ. Caſaub.* Proleg. ad Theophraſt.

uſe

uſe a ſimple and natural Style: Nor has he any Reaſon to fear, that this will any ways prejudice his Performance, and make it appear low, flat and inſipid; for in Reality there is nothing more noble than a true Simplicity, and nothing more beautiful than Nature, when it appears in the eaſy Charms of its own native Dreſs.

In *Characteriſtic-Writings* both the Way of Thinking and the Style muſt be Laconic: Much muſt be contain'd in a little Compaſs. Brevity of Diction adds new Life to a good Thought: And ſince every perfect Stroke ought to be a diſtinct Repreſentation of a particular Feature, Matters ſhou'd be ſo order'd, that every perfect Sentence may contain a perfect Thought, and every perfect Thought may repreſent one Feature.

Many other Particulars might have been obſerv'd and recommended to thoſe, who wou'd attempt a Performance in this Kind, with ſome Aſſurance of Succeſs. The Laws of good Writing, in general, may and ought to be applied to *Characteriſtic-Writing*, in particular,

as

as far as the Nature of it will bear. But to purſue theſe Things accurately, wou'd carry me beyond the Bounds which the Title of this Work preſcribes to me. To ſhew the peculiar Nature; to point out the principal Beauties, and to lay down the general Laws of *Characteriſtic-Writing*, is all that was propos'd. Beſides, I ſhall have Occaſion, in the Sequel of this Eſſay, to make ſome further Obſervations relating to the Conſtitution of *Characteriſtic-Writings*; which, to prevent Repetitions, I forbear mentioning here; but if the Reader be religious in the Obſervance of a ſtrict Method, he is at full Liberty to alter the Situation of them, and to refer them to this Section.

SECT.

SECT. III.

ALL thoſe Qualifications which I have mention'd, as eſſential and neceſſary to the Perfection of *Characteriſtic-Writings*, are to be found in *Theophraſtus*. His moral Characters are allow'd, by all the great Authors of Antiquity, to be a Maſter-Piece in their Kind. *Theophraſtus* had form'd himſelf for this Work by a long and diligent Study of human Nature. He was a thorough Critic in Men and Manners; and both in his Way of Thinking, and in his Style, there is that Life, Conciſeneſs, Urbanity and *Attic* Elegance which are inimitable.

THE univerſal Conſent of the Antients, in giving a voluntary Applauſe to this Work, is both a manifeſt Proof of their judicious Approbation, and a ſufficient Recommendation of the Performance it ſelf. They certainly underſtood, better than we do, the

the peculiar Beauties of a Language, which was then living, but is now dead; and living nearer the Source, they cou'd know the prevailing Humours of the Age, in which *Theophraſtus* liv'd, much better than we poſſibly can, at this Diſtance of Time. Nevertheleſs, the intrinſic Excellency of *Theophraſtus* his Characters is ſo conſpicuous, that I may very ſafely appeal to the Judgment of a modern Reader; I mean of one who can read and underſtand the Original: For Tranſlations are generally imperfect; they repreſent unto us the Beauties of original Authors, as through a Glaſs, but obſcurely. And, I believe, I may ſafely affirm, that there is no Kind of Writing leſs capable of being well tranſlated, than Characters. Every Nation, and every Age, has its peculiar Manners and Cuſtoms: Every Language has its peculiar Beauties. By a diligent Study we may acquire ſome Knowledge of theſe Things; but 'tis the living Spectator only that can paſs a thoroughly inform'd Judgment.

Notwithſtanding therefore that paſt Ages are too far diſtant in Point of Time,

and

and that the Remains which we have of Antiquity, are too ſcanty to afford us a thorough Information, and to capacitate us to make an unerring Judgment of antient Manners and Cuſtoms: Notwithſtanding alſo that the preſent Age is our own; in which Prejudice and Self-Intereſt mutually conſpire to corrupt our Judgment; yet I affirm that there is ſuch an intrinſic Merit in the Characters of *Theophraſtus*, as will extort the Approbation of every intelligent Reader, and force him to add his Mite to the general Verdict of Antiquity.

THERE is another Reaſon which may make ſome depart from the univerſal Approbation which Antiquity has given to theſe Writings, and induce them to form a Judgment of them not to the Advantage of *Theophraſtus*; and that is, that we have not the Work compleat.--- This, I confeſs, with Grief, is but too true. But yet this Defect ought not to be imputed to *Theophraſtus*: 'Tis not his Fault, but 'tis an Injury of Time; a Misfortune which has befallen other great Authors as well as him: And becauſe Time has robb'd us of

of the greateſt Part of the ineſtimable Writings of *Theophraſtus*, let us not therefore rob him of his deſerv'd Fame.

'Tis evident from our Author's Proem, that he intended to give us diſtinct Characters of the Virtues and Accompliſhments of Men, as he has done of their Vices and Failings. And in the Catalogue of the Writings of *Theophraſtus*, which is ſtill extant in *Diogenes Laertius*, two ſeveral Pieces are mention'd under the ſame Title of *Moral Characters*. 'Tis true, *Meurſius* and *Iſaac Caſaubon* were for expunging one of theſe Titles, thinking that this was a Repetition, which ought to be entirely aſcrib'd to the Overſight and Careleſſneſs of the Copiſts. But they have not given us ſufficient Reaſons for doing this; and, on the other Hand, 'tis no improbable Conjecture to ſuppoſe, that one of thoſe Pieces was that very Treatiſe concerning the Virtues and Accompliſhments of Men, of which we are now ſpeaking, as the other undoubtedly is that concerning the Vices and Failings of Men, which is ſtill extant. Nay, there have not been wanting

thoſe

thoſe who have * affirm'd that they had ſeen that Piece; but in a Caſe of this Nature ſomething is requir'd, that may be more convincing than bare Aſſertion. However, that Work (if it ever was finiſh'd) is now, for ought we know, entirely loſt; and even thoſe few Characters, which we now have, are only a ſhort Sketch, or rather the ſmall Remains of a greater Work. But as it is, 'tis ſtill a great Work in a ſmall Volume: 'Tis true, the Ingots are but little, but yet they are Ingots of Gold.

Our Regret for what we have loſt is no Diſparagement of what we poſſeſs.—Beſides, who knows what future Ages may poſſibly diſcover? Who knows but that thoſe very Characters, which are now wanting to compleat this Work, may ſtill be extant, and lie very ſafely, tho' very obſcurely, in a dark Corner of ſome Library? The firſt Editions of theſe Characters exhibited only the fifteen firſt: *Stobæus* has no more; neither are there any more to be found in all the Manu-

* Menag. in Diog. Laert. Lib. 5. Segm. 47.

ſcripts, which were collated by or for the Uſe of Dr. *Needham*, excepting that of *Trinity College*. The learned World at that Time did not know that any more were in being; but yet *Henry Stephens* had the good Fortune to find eight more of theſe Characters in ſome Libraries in *Italy*; and they made up the Number of twenty three, and even the Mſ. of *Trinity College* goes no farther; but *Freherus*, a learned *German*, found five others in ſome Manuſcripts of the *Heidelberg* Library, which he communicated to *Iſaac Caſaubon*; and theſe make up the preſent Number of Twenty-eight. The Succeſſion of theſe Diſcoveries, and the Titles of two Chapters more, which are ſtill extant in the laſt-mention'd Manuſcripts, afford us ſome ſmall Hopes of a future Progreſs. But if the learn'd World ſhou'd never have the Satisfaction of ſeeing theſe Characters compleat; if they ſhou'd for ever labour under the Misfortune of their preſent Imperfection, we may nevertheleſs turn our Lamentation into a Compliment to *Theophraſtus*, and juſtly ſay with *Henry Stephens*.

Sed

Sed ſit neſcio quomodo, ut quo Libri ſunt elegantiores, eo plerumque comperiantur eſſe depravatiores; quod & in hoc uſu venit.

We have but few antient Statues remaining entire at this Day; but yet modern Statuaries find enough in 'em to excite their Admiration; and skilful Artiſts are deſirous to form themſelves upon their broken Remainders.— This Procedure is certainly very juſt and judicious; for if a Limb, or Part of the Body of an antient Statue is well made, 'tis but reaſonable to conclude that the Whole was ſo: And by Parity of Reaſon, ſince thoſe few Characters of *Theophraſtus*, which have been preſerv'd from the Injuries of Weather, and the Wrecks of Time, are ſo excellent, 'tis but reaſonable to conclude that the whole Work was compleat and admirable.

The Excellency of the Characters of *Theophraſtus* will further appear, if we conſider the rich Sources, from which they originally ſprang, and the great Artifice with which they are carried on. They contain the Marrow of that Doctrine which *Theophraſtus* had receiv'd from the Mouths of the divine *Plato*, and the

profound *Ariſtotle*, two of the greateſt Ornaments of the heathen World. *Plato* cloath'd his Sentiments in ſuch lofty Expreſſions, and *Ariſtotle* deliver'd his Morals in ſuch a conciſe, obſcure Manner, that what they taught, was fit for the Study and deep Meditation of Philoſophers only. *Theophraſtus* taught the ſame Doctrine, tho' not in that didactic Manner, or in ſo high a Strain. He accommodated Morality to the Taſte of the *Beau Monde*, with all the Embelliſhments that can pleaſe the nice Ears of an intelligent Reader, and with that inoffenſive Satir, which corrects the Vices of Men, without making them conceive any Averſion for the Satiriſt.

THERE is a Simplicity in the Characters of *Theophraſtus*, which will not be reliſh'd by thoſe, who have form'd their Taſte only upon the Moderns. But whatever Opinion others may have of *Theophraſtus* on this Head, I muſt confeſs, that I look upon this as his greateſt Character. There is a Simplicity in Nature, which Art will never attain to, till it arrives to Perfection. We are far from having improv'd upon our Fore-fathers in

in this Point. The Antients were much better acquainted with this Simplicity than we are. They repreſented Things in their native Beauties, but we varniſh them over with falſe Colours. They copied out Nature, as it is in itſelf, naked and ſimple; we pretend to copy from the ſame Original, but we only dawb and miſrepreſent it. *That* was their Praiſe; *this* is our Reproach.

One might urge, as a farther Commendation of this Work, a Circumſtance which the Panegyriſts of *Theophraſtus* ſeem to have been fond of, and that is, That we ought to aſcribe the Origin of all pure Comedy to the Characteriſtic Writings of *Theophraſtus*. " Les Sca-
" vans (ſays * *la Bruyere*) faiſant At-
" tention a la Diverſité des Mœurs, qui
" y ſont traités, & a la maniere naive
" dont touts les Characteres y ſont ex-
" primez, & la comparant d'ailleurs avec
" celle du Poete *Menandre* Diſciple de
" *Theophraſte*, ne peuvent s'empecher de
" reconnoitre dans ce petit Ouvrage la
" premiere Source de tout le Commique;

* Diſcours ſur *Theophraſte*.

" Je dis de celui qui eſt epuré des Pointes,
" des Obſcenitez, des Equivoques, qui
" eſt pris dans la Nature, qui fait rire les
" Sages & les Vertueux."

THIS, indeed, if it were true, would raiſe the Merit of *Theophraſtus* his Characters as high as a reaſonable Panegyriſt could deſire; and the near Relation which an Editor or Tranſlator bears to the Author whom he publiſhes or tranſlates, will I hope, ſufficiently convince the Reader, that I would gladly lay hold of, and improve any Circumſtance, which might turn to the Advantage of *Theophraſtus*; but in the preſent Caſe I muſt ſay, *Amicus Theophraſtus, ſed magis Amica Veritas. Theophraſtus* I love, but Truth is my greater Friend.

MENANDER, 'tis true, was a Diſciple of *Theophraſtus*; and ſo he might, by that means, improve by his Lectures, but yet with Relation to that manner of Writing which we are ſpeaking of, 'tis more than probable, that both of them borrow'd from thoſe who went before them. For *Ariſtophanes* exhibited his *laſt

* His laſt Play was the Second *Plutus*, which makes part of the preſent *Plutus*. It was exhibited, *Olymp.*

Play

Play about one hundred Years before *Theophraſtus* wrote his Characters: And as in him the *old Grecian* Comedy expir'd, ſo was he the Father of the *Middle* one too, which was freed from Obſcenities and perſonal Invectives. For upon the Account of *Ariſtophanes* his perſonal ſatiric Characters, * *Alcibiades* prefer'd a Law, That no Comedian ſhould, in a public Repreſentation, reflect on any one by naming him; and upon this Reſtraint *Ariſtophanes* form'd a new Manner, conſiſting of feign'd Characters, and having no *Chorus,* in which Part the Virulency of the *old* Comedy chiefly lay. This was call'd the *Middle* Comedy; and in this *Ariſtophanes* was not only follow'd

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XCVII. 4. *Sam. Petit.* Miſcell. Lib. 1. c. 16. And I ſhall prove by and by that *Theophraſtus* did not write his Characters long before *Olymp.* CXXIII.

* Propter ejus (i. e. *Ariſtophanis*) maledicentiam in Proceres, *Alcibiades* legem tulit, ne quis Comicus nominatim aliquem in fabula reprehenderet. Ita factum ut *Ariſtophanes* induceret medium Comœdiæ genus inter veteris maledicentiam, ac novæ delicias. *G. I. Voſſius,* de Poetis *Græcis.*

by *Philemon* and *Menander*, but theſe ſo far improv'd upon him, that they * invented another Manner, and have, ever ſince, been look'd upon as the Princes of the *New* Comedy. So that not only the Characteriſtic Writings of *Theophraſtus*, but alſo the *New* Comedy ow'd their Riſe to that Vein of Wit and Humour, which peculiarly exerted it ſelf in the *Old* and *Middle* Comedy. And therefore if there is any Debt to be acknowledg'd on this Head, it muſt be, not to *Theophraſtus*, but rather to the Writers of the *New* Comedy, who were prior in Time.

An antient Inſcription, produc'd by † *Gruter*, fixes the Birth of *Menander* to

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* In this I follow the Generality of Grammarians: though, perhaps, there is no great Reaſon to be ſo nice in diſtinguiſhing between the *middle* and *new* Comedy; the latter being only an Improvement on the former; a Pattern of which *Ariſtophanes* exhibited in his *Cocalus*. So the anonymous Author of the *Life of Ariſtophanes*, Πρῶτος δὲ τὴν τῆς νέας Κωμῳδίας τὸ τρόπον ἐπιδείξειν ἐν τῷ Κωκάλῳ, ἐξ ἧς τὴν ἀρχὴν λαβόμενοι Μένανδρος τε καὶ Φιλήμων, ἐξησκήσαν. *Proleg. Græc. ad Ariſtophan.*

† Collectan. p. 1027. n. 11. *Meurs.* c. 18. de Archont. L. 4.

Olymp.

Olymp. CIX. 3. and he * exhibited his firſt Play *Olymp.* CXIV. 3. So that the *New* Comedy muſt have made a conſiderable Progreſs, and flouriſhed many Years before *Theophraſtus* wrote his Characters. ——I am ſenſible that † *Caſaubon* fixes the Writing of theſe to about *Olymp.* CXV. which Interval does not afford a ſufficient Time for the Progreſs which I aſſert. But the Reaſons of *Caſaubon* for fixing this Period are ſo very weak, that they do not deſerve to be mention'd; they are founded on a Suppoſition, which he takes for granted, but which does really ſtand in need of a good Proof. On the contrary I aſſert

I°. That *Theophraſtus* wrote his Characters not long before he died. And

II°. That *Theophraſtus* did not die, at ſooneſt, before *Olymp.* CXXIII.

I ſhall not inſiſt on the firſt Propoſition, as well becauſe 'tis evident, from the Proem to the Characters, that *Theo-*

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* *G. I. Voſſius* de Poetis *Græcis.*

† Not. in Verb. ὡς Πολυσωπέρχων, &c. Char. 8.

phraſtus

phraſtus was in a very advanc'd Age, when he wrote them, as becauſe 'tis allow'd on the other Side: For thoſe who aſſert that *Theophraſtus* wrote his Characters about *Olymp.* CXV. do alſo aſſert at the ſame Time, that he died about *Olymp.* CXVII. My chief Buſineſs, therefore, will be to prove the

II^d. Propoſition, *viz.* That *Theophraſtus* did not die, at ſooneſt, before *Olymp.* CXXIII. My Reaſons for this are as follow.

1°. * *Diogenes Laertius* tells us, that *Ptolemy*, King of *Egypt*, ſent to *Theophraſtus*.--- It is probable that *Ptolemy* became acquainted with the Merit of *Theophraſtus*, by the means of his † Tutor *Strato*, who had been a Diſciple of *Theophraſtus*. *Ptolemy* might look upon *Theophraſtus* as a proper Perſon to adviſe with and aſſiſt him in the Conſtruction of his famous *Alexandrian* Library; and perhaps the Purport of his Meſſage

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* Lib. 5. Segm. 37.

† Ibid. Segm. 58. and *Suidas* in voce Στράτων.

related

related to this. Now *Ptolemy* was not King of *Egypt* before *Olymp.* CXXIII. 3. and even in this and the following Year he held the Crown only in Co-partnerſhip with his Father *Ptolemy Lagides.* But I will not further inſiſt upon this Argument, becauſe *Diogenes Laertius* names only *Ptolemy;* ſo that it may be diſputed whether he meant *Lagides* or *Philadelphus.*

2°. *STRATO ſucceeded *Theophraſtus* in the *Lycéum*; and he muſt be ſuppos'd to have ſucceeded him immediately upon his Deceaſe; for we do not read of any Vacancy between the Succeſſions in the Peripatetic School. Now †*Apollodorus* poſitively tells us, that *Strato* began to govern this School in *Olymp.* CXXIII. Σχολαρχεῖν δ' ἐ ἤρξατο τῇ τρίτῃ καὶ εἰκοστῇ καὶ ἑκατοστῇ Ὀλυμπιάδι. And *Aldobrandinus* on the Place obſerves, that this happen'd in the third Year of this *Olympiad.*

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* *Diog. Laert.* & *Suid.* Ibid.

† Ἐν χρονικοῖς ap. *Diog. Laert.* Ibid.

3°. THE

3°. The Truth of this Propoſition will further appear, by comparing the Life of *Theophraſtus* with the Life of *Ariſtotle*. *Ariſtotle* was one of *Plato*'s Diſciples, but *Theophraſtus* was ſucceſſively a Diſciple, * firſt of *Plato*, and afterwards of *Ariſtotle*; for which Reaſon *Theophraſtus* muſt have been much younger than *Ariſtotle*. 'Tis probable that *Plato* died ſoon after *Theophraſtus* had been admitted under him. But † *Plato* died *Olymp.* CVIII. 1. If therefore we ſuppoſe that *Theophraſtus* was then ſeventeen Years old, (for this was the § Age of *Ariſtotle* when he began to ſtudy under *Plato*) this will fix his Birth to *Olymp.* CIV. 1. But ¶ *Diogenes Laertius* aſſures us, that *Theophraſtus* was fourſcore and five Years old when he died: Add therefore LXXXI. 1. to *Olymp.* CIV. and this will bring us to *Olymp.* CXXV. 1.

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* *Diog. Laert.* Lib. 5. Segm. 36.

† *Appollodorus* ἐν χρονικοῖς ap. *Diog. Laert. Lib.* 5. Segm. 9.

§ Ibid.

¶ Lib. 5. Segm. 40.

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I do not pretend by this Calculation to correct the Text of *Diogenes Laertius*, where he ſays that *Strato* began to govern the Peripatetic School *Olymp.* CXXIII. Tho' it was very eaſy, when the antient *Greek* Manuſcripts were written in Capitals, to miſtake ΡΚΓ for ΡΚΕ. This Argument, without purſuing it to its greateſt Nicety, fully anſwers the Deſign of my Propoſition; for it ſufficiently proves, that one cannot reaſonably ſuppoſe that *Theophraſtus* died before *Olymp.* CXXIII. And in this Calculation I have us'd the ſhorteſt Period that has been aſſign'd to the Life of *Theophraſtus*. For the Proem to his moral Characters, as it ſtands in the common Editions, makes him ninety and nine Years old when he wrote thoſe Characters; ſo does * *John Tzetzes*; and †St. *Jerom* (as he is corrected by *Caſaubon*) ſays, that he liv'd one Hundred and ſeven Years: But all theſe things I look upon as ſo many Errors, which

* Chil. IX. 296.
† Epiſt. ad. Nepotianum.

can-

cannot become true by growing old: For, not to repeat what learned Men have ſaid to confute 'em, if you trace this Period backwards from *Olymp.* CXXIII. 3. it will fix the Birth of *Theophraſtus* to *Olymp.* XCVIII. 1. and ſo make him four Years older than his Maſter *Ariſtotle*, who was born * *Olymp.* XCIX. 1. which is abſurd.

I conclude therefore, that for certain, *Theophraſtus* did not die before *Olymp.* CXXIII. And if ſo, then he muſt have ſeen the *Grecian* Stage flouriſhing under the *New* Comedy for about forty Years: And conſequently thoſe who aſcribe the Origin of all pure Comedy to the *Characteriſtic-Writings* of *Theophraſtus*, have not well conſider'd the true Succeſſion of the Comic Wit and Humour of the *Grecian* Stage in Point of Time: For the *New* Comedy had been, for many Years, at its greateſt Purity and Perfection; and not only *Menander* himſelf, but in all Probability his Antagoniſt *Philemon*

* *Apollodorus* ἐν χρονικοῖς ap. *Diog. Laert.* Lib. 5. Segm. 9.

alſo,

alſo, were * both dead before *Theophraſtus* wrote his Characters.

If any Thing can add to the Fame of *Theophraſtus*, 'tis the high Eſteem which *Ariſtotle*, the Founder of the Peripatetic Sect, had of him. His Name originally was † *Tyrtamus*; but *Ariſtotle*, being charm'd with his elegant Style and divine Elocution, chang'd it into *Euphraſtus*, which was afterwards improv'd into *Theophraſtus*.—— He was the § greateſt Diſciple of the greateſt Maſter that ever liv'd, and was judg'd the ableſt Perſon to ſucceed him, in the Government of the moſt flouriſhing School amongſt the Antients.—— He was beſides an excellent Mimic: He had the Art of repreſenting even dumb Actions to the Life, and cou'd give you the Character of ſome Men by

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* *Menander* was but fifty two Years old when he died. *Fragment. in Proleg. ad Ariſtophan.* Edit. *Kuſt.* p. 12. and *Philemon* was older than *Menander*.

† Θεόφραστος πρότερον ἐκαλεῖτο Τύρταμος. Διὰ δὲ τὸ θείως φράζειν ὑπὸ Ἀριστοτέλους ἐκλήθη Εὔφραστος, εἶτα Θεόφραστος. *Suidas* in voce Θεόφραστος.

§ Τῶν δὴ Σταγειρίτα γεγόνασι μὲν πολλοὶ γνώριμοι. διαφέρων δὲ μάλιστα Θεόφραστος. *Diog. Laert.* Lib. 5. Segm. 35.

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the Motions of his Body, as well as he cou'd that of others by the Strokes of his Pen.

THEOPHRASTUS was a Perſon of ſuch extraordinary Qualifications and ſhining Virtues, that he was belov'd and admir'd by all thoſe, who had any Senſe of tranſcendent Merit. In his Life-Time he receiv'd diſtinguiſhing Favours from crown'd Heads, and after his Death Statues were erected to his Memory, but his Works have made him immortal.

SECT. IV.

SECT. IV.

MR. *de la Bruyere* has given us a Tranſlation of the Characters of *Theophraſtus;* to which he has annex'd what he calls the Characters or Manners of the preſent Age. This Work was receiv'd with Applauſe, and the Author gain'd by it a great Reputation amongſt Men of polite Literature. And if to make a great deal of Noiſe in the World, and to undergo ſeveral Editions, were infallible Proofs of the intrinſick Merit of a Book, Mr. *de la Bruyere*'s Performance would, upon both theſe Accounts, ſufficiently recommend itſelf to our Approbation. — I confeſs, there are very conſiderable Beauties in this Piece; but yet if it ſhould be examin'd by thoſe Rules of Characteriſtic-Writing, which I have already mention'd, and which I take to be eſſen-

tial to Performances in this Kind, I am afraid it would not be able, in every Reſpect, to ſtand the Teſt of an impartial Examination.

I do not intend to enter upon an exact Critique of this Piece; the intended Brevity of this Eſſay will permit me to take Notice of but ſome few Particulars. —I have no Deſign or Deſire to derogate from the Reputation of the deceas'd Author; but this I take to be a ſtanding Rule in Critical Writings, as well as in judicious Reading, that we ought not to be ſo ſtruck with the Beauties of an Author, as to be blind to his Failings; nor yet ſo prejudiced by his Failings, as to be blind to his Beauties.

The original Deſign of Characteriſtic-Writings is to give us real Images of Life. An exact Imitation of Nature is the chief Art which is to be us'd. The Imagination, I own, may be allow'd to work in Pieces of this Kind, provided it keeps within the Degrees of Probability: But Mr. *de la Bruyere* gives us Characters of Men, who are not to be found in Nature; and, out of a falſe Affectation

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of the Wonderful, he carries almoſt every thing to Exceſs; repreſents the Irregularities of Life as downright Madneſs, and by his falſe Colours converts Men into Monſters.

* TROILUS is a very ſupercilious Man: And 'tis no ways inconſiſtent with this Character to ſuppoſe, that he may entertain a natural Antipathy againſt an ugly Face, or a bad Voice; but our Author repreſents him as labouring under his Diſtemper to ſuch a Degree of Exceſs, as, I believe, has never been obſerv'd in any Man. I do not know by what Name it may be call'd. *Troilus* conceives an immediate Averſion againſt a Perſon that enters the Room where he is; he ſhuns him, flies from him, and will throw himſelf out at the Window, rather than ſuffer himſelf to be accoſted by one, whoſe Face and Voice he does not like. —— Is this Humour, or, rather, are not theſe the genuine Symptoms of Madneſs and Phrenzy? And

* De la Societè & de la Converſation. Ad init.

if *Troilus* does really act after this manner, is he not rather an Object of Pity, than a Subject for Humour and Ridicule?

THE Character of *Cleanthes*, in the ſame * Chapter, is a Miſrepreſentation of Nature.— "*Cleanthes* is a very honeſt "Man; he has choſen a Wife, who is "the beſt and the moſt reaſonable Wo-"man in the World: They, each of "them, in their reſpective Ways, make "up all the Pleaſure and Agreeableneſs "of the Company they are in: 'Tis "impoſſible to meet with more Pro-"bity or Politeneſs. They part to Mor-"row, and the Deed of their Separa-"tion is ready drawn up at the Notary's. "There are, certainly, ſome Kinds of "Merit that were never made to be to-"gether, and ſome Virtues that are in-"compatible." But thoſe who are endow'd with ſuch good Qualities, as Mr. *de la Bruyere* aſcribes to *Cleanthes* and his Wife, can never agree to a willful

* Ibid. fere.

Sepa-

Separation. Nay, 'tis a Contradiction to their Character to ſuppoſe that either of 'em is faln into thoſe Circumſtances, which only can make a Separation become lawful and juſt. 'Tis true, ſome Virtues and Accompliſhments, as well as ſome Vices, may be inconſiſtent with each other. But to apply this Maxim to the preſent Caſe muſt betray a great Want of Judgment and Knowledge in the Nature of Things: For where can one expect to meet with a more perfect Harmony of Virtues, than in the reciprocal Honeſty, Reaſon and Good-breeding of *Cleanthes* and his Wife?

An abſent Man often acts out of the Way of common Life, when the Fit of Abſence is upon him; but that this Fit ſhould dwell upon a Man, ſo long as it does upon Mr. *de la Bruyere*'s * *Menalcas*, I confeſs, paſſes my Belief. —— *Menalcas* riſes in the Morning; and from that Time till he goes to Bed again, he never recovers from his Fit of Ab-

* C. de l' Homme.

ſence: The Diſtractions of his Mind admit of no Ceſſation or Interruption: His whole Life is a continued Series of the greateſt Follies. *Menalcas* is really never *Menalcas*; he has no lucid Intervals; he is always another Man.

If we conſult the Operations of our Soul, to diſcover the proper Cauſes of what is call'd *Abſence of Mind*, we ſhall perceive that the Powers of it are ſometimes contracted within themſelves by a Multiplicity of Thought: In theſe Caſes the inward Exerciſe of the Soul makes it unable to attend to any outward Object. But at other Times the Soul wanders from itſelf; and in theſe Caſes the Soul being converſant about remote Objects, cannot immediately recover itſelf, ſo as to reflect duly on thoſe which are preſent. So that this Abſence of the Mind muſt proceed, either from a Fulneſs and Intenſion of Thought, or from a Want of Reflexion. If it proceeds from a Fulneſs of Thought, I ſay 'tis impoſſible for the Mind to keep bent ſo long, as that of *Menalcas* does: It muſt neceſſarily have ſome Relaxations. If it proceeds from a Want of Reflexion,

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it muſt be confeſs'd, that he who can live ſo many Hours without reflecting, muſt be either wholly ſtupid, or ſome Degrees below the Species of Mankind.

But what makes the Character of *Menalcas* ſtill more ridiculous and unnatural is, that he is ſtupid and ſenſible at the ſame Time.——*Menalcas* is in the Drawing-Room at Court; and walking very majeſtically under a Branch of Candleſtics; his Wig is caught up by one of them, and hangs dangling in the Air. All the Courtiers fall a laughing.—— *Menalcas* unluckily loſes his Feeling, but ſtill retains the Uſe of his Ears. He is inſenſible that his Wig is taken off his Head; but yet is ſo happy as to hear the loud Mirth of the Courtiers, and has ſtill ſo much good Humour left as to join in Company with them. —— *Menalcas* plays at Backgammon.—— He calls for a Glaſs of Water; 'tis his Turn to throw; he has the Box in one Hand and the Glaſs in the other; and being extremely dry, and unwilling to loſe Time, he ſwallows down both the Dice and almoſt the Box, and at the ſame

Time throws the Glaſs of Water into the Tables. —— If this is not to over-ſtrain the Bow, to carry Things to an unnatural Exceſs and Extravagance, and to make no Diſtinction between Abſence of Mind and Inſenſibility, or downright Folly, I confeſs, I know not what is. *Mr. de La Bruyere* ſhould have conſider'd, that a Man, who has loſt his Feeling, is not, in that Reſpect, a proper Subject for Ridicule, and that 'tis no Jeſt to take away a Man's Senſes. Extravagances of this Nature are no Beauties in any Kind of Writing, much leſs in Characteriſtics. In Performances of this Kind there muſt be Spirit and Strength, but eſpecially there muſt be Juſtice. The real Images of Life muſt be repreſented, or the Probabilities of Nature muſt ſtrictly be obſerv'd.

* *Reſpicere exemplar vitæ morumque jubebo*
Doctum imitatorem, & vivas hinc ducere voces.

Theſe are the likelieſt Copies, which are drawn
By the Original of human Life.

Ld. *Roſcommon.*

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* Horat. in Art. Poet. v. 317, &c.

THE

THE Strokes which compoſe a Character muſt be bold, but not extravagant. Nature muſt not be diſtorted, to excite either Ridicule or Admiration. Reaſon muſt hold the Reins of the Imagination: Judgment muſt direct the Fancy; otherwiſe we ſhall be apt to miſcarry, and connect inconſiſtent Ideas, at the very Time, when we think we hit the Point of Humour to the Life.

THE only Thing that can be ſaid to excuſe Mr. *de la Bruyere* on this Head, is what the Abbot *Fleury* has alledg'd to his Praiſe; namely, * that his Characters are ſometimes loaded, on purpoſe that they might not too nearly reſemble the Perſons deſign'd.

'TIS very dangerous, I confeſs, to make free with the Characters of particular Perſons; for there are ſome Men in the World, who, tho' they are not aſham'd of the Impropriety of their own

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* On trouve dans ſes Characteres une ſevere Critique, des Expreſſions vives, des Tours ingenieux, des Peintures quelquefois chargeés exprés, pour ne les pas faire trop reſſemblantes. *Diſcours prononcé dans l'Academie Françoiſe.* 1696.

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Manners, yet are they eaſily offended at the public Notice which is taken of 'em. But tho' Mr. *de la Bruyere* might have very good prudential Reaſons for not making his Characters too particular, yet thoſe Reaſons cannot be urg'd, as a juſt Plea for his tranſgreſſing the Bounds of Characteriſtic-Juſtice, by making his Images unnatural.

In every Kind of Writing there is ſomething of an eſtabliſh'd Nature which is eſſential to it. To deviate from this, is to deviate from Nature it ſelf. Mr. *de la Bruyere* is not the only *French* Man who is guilty in this Point. Others of his Country-Men have committed much the ſame Fault in Paſtoral and Comedy. Out of a vain Affectation of ſaying ſomething very extraordinary and remarkable, they have departed from the nature of Things: They have given to the Simplicity of the Country, the Airs of the Town and Court, introduc'd upon the Stage Buffoonry and Farce inſtead of Humour; and by miſrepreſenting the real Manners of Men, they have turn'd Nature into Grimace.

THE main Beauty of *Characteriſtic-Writings* conſiſts in a certain Life and Spirit, which the Writer ought to endeavour to keep up, by all the Arts which he is Maſter of. Nothing will contribute to this more, than the Obſervance of a ſtrict Unity in the very Conception of a Character: For Characters are Deſcriptions of Perſons and Things, as they are ſuch: And, as * Mr. *Budgell* has very judiciouſly obſerv'd, "If the "Reader is diverted in the midſt of a Cha-"racter, and his Attention call'd off to "any thing foreign to it, the lively Im-"preſſion it ſhou'd have made is quite "broken, and it loſes more than half "its Force." But if this Doctrine be applied to the Practice of Mr. *de la Bruyere*, it will find him Guilty. He ſometimes runs his Characters to ſo great a Length, and mixes in 'em ſo many Particulars and unneceſſary Circumſtances, that they juſtly deſerve the Name, rather of Hiſtories than Characters.—— Such

* Preface to *Theophraſtus*.

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is the * Article concerning *Emira*. 'Tis an artful Deſcription of a Woman's Vanity, in pretending to be inſenſible to the Power of Love, merely becauſe ſhe has never been expos'd to the Charms of a lovely Perſon; and there is nothing in this Character, but what is agreeable to Nature, and carried on with a great deal of Humour. But the many Particulars which Mr. *de la Bruyere* has drawn into the Compoſition of it, and which, in Truth, are not eſſential to the main Deſign, have quite chang'd the Nature of the Character, and converted it into a Hiſtory, or rather a little Romance.—'Tis true, Hiſtories are Pictures as well as Characters; but yet there will ever be as wide a Difference between 'em, as there is between a Picture at full Length, and one in Miniature.

THE * Characters of *Giton* and *Phebon* are humorous enough. And they are allow'd to be kept within the juſt Bounds of Probability. But Mr. *de la Bruyere*

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* C. des Femmes. ad fin.
† C. id. ibid. ferè.

has

ſias heap'd up ſo many Particulars and unneceſſary Circumſtances, which do not convey any new Ideas, that the Characters grow languid and tedious. — *Giton* is reſpected; every thing that he ſays or does is approv'd of. *Phebon* is deſpis'd; no Notice is taken of what he ſays or does. The Reaſon of this Difference is not ſo myſterious, but that it may be told in leſs than two or three Pages. *Giton* is rich, and *Phebon* is poor.

Sometimes there is ſuch a Confuſion in Mr. *de la Bruyere*'s Deſigns, that one cannot eaſily diſcover, whether he intended to draw the Character of a particular Perſon, or to make a Picture of ſome prevailing Vice, or only a moral Reflexion. — Such is the * Article of *Zenobia*. Was it deſign'd for the Character of *Zenobia*? But 'tis rather a Deſcription of the Magnificence, and beautiful Situation of the Palace, which ſhe was then building. Or was it deſign'd to cenſure and laſh the Publicans of the

* C. des Biens de Fortune. ſub fin.

Age,

Age, for the Extortions which they practis'd, and the immenſe Riches which they amaſs'd by Fraud and Oppreſſion? But this Satir comes in only by the by, and in a very jejune Manner. Or laſtly, was it intended only for a moral Reflexion on the ſudden Revolutions and Viciſſitudes of Fortune? But the Length of this Article is inconſiſtent with the nature of a Reflexion; and if any thing like this was intended, it muſt come in as the ἐπιμύθιον, the Moral of the Fable; which will make the Contents of this Article, ſtill more different from the nature of a Character, than any thing that has yet been mention'd.

'Tis not enough that a Character be drawn conformable to that Exiſtence which it really has, or probably may have in Nature: It muſt further be cloath'd in proper Sentiments, and expreſs'd in a ſimple and natural Style. But Mr. *de la Bruyere*, conſider'd as a Writer of Characters, is too affected in his way of Thinking, and too artificial in the Turn of his Expreſſions.

THE previous Apology which he made for himſelf in this Point, is ſo far from the Purpoſe, that nothing is more ſo. " Recollecting, * ſays he, that a- " mongſt the Writings aſcrib'd to *Theo-* " *phraſtus* by *Diogenes Laertius*, there " is one which bears the Title of *Pro-* " *verbs*, *i. e.* of looſe unconnected Ob- " ſervations, and that the moſt conſide- " rable Book of Morality, that ever " was made, bears that Name in the " ſacred Writings; we have been ex- " cited by ſuch great Examples to imitate, " according to our Capacity, a like Way " of Writing concerning Manners." — 'Tis true, that in the Catalogue of *Theophraſtus* his Works, preſerv'd by † *Diogenes Laertius*, there is one Book under the Title περὶ παροιμιῶν concerning *Proverbs*: But that, probably, was nothing but a Collection of ſome of thoſe ſhort, remarkable, uſeful, pithy Sayings, which are of common Uſe in the World, and which every Nation has peculiar to it

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* Diſcours ſur *Theophraſte*.

† Lib. 5. Segm. 45.

ſelf.

ſelf. However, tho' we cannot exactly tell, what the Nature of that Performance was, becauſe the Book is now loſt, yet we are certain, on the other Hand, that the Deſign of *Solomon* was not to write Characters, but to deliver ſome Maxims of Morality by way of Advice and Inſtruction. So that for a profeſs'd Writer of Characters, to take a Book of *Proverbs* for a Model, is as inconſiſtent, as if any one, who intended to compoſe an Oration, ſhou'd form his Diction upon a Poem. *Proverbs* conſiſt of ſhort Sentences, which contain in themſelves a full and compleat Senſe; and therefore they do not eſſentially require a ſtrict Relation and Correſpondence; but *Characteriſtic-Writings* do require ſuch a ſtrict Relation and Correſpondence. And Mr. *de la Bruyere* is ſo faulty in this Point, that almoſt every where he has no viſible Connexion. —. *Characteriſtic-Writings* ought, I own, to have a lively Turn, and a Laconic Air: but there is a wide Difference between uſing a conciſe Manner, and writing as many Aphoriſms as Sentences.

How

How far Mr. *de la Bruyere* is defective as to Propriety of Style and Juſtneſs of Expreſſion, I chuſe to ſet down in the Words of one of his * Countrymen, a very judicious Writer, and a better Judge in this Matter than I pretend to be. " Mr. *de la Bruyere*, qui n'a " point de Style formé, ecrivant au ha- " zard, employe des Expreſſions outrées " en des Choſes tres communes; & quand " il en veut dire de plus relevées, il les " affoiblit par des Expreſſions baſſes, & " fait ramper le fort avec le foible. Il " tend ſans relache a un ſublime qu'il ne " connoit pas, & qu'il met tantot dans " les choſes, tantot dans les Paroles, " ſans jamais attraper le Point d'Unité, " qui concilie les Paroles avec les choſes, " en quoi conſiſte tout le Secret, & la " Fineſſe de cette Art merveilleux." —— This is the Cenſure which an ingenious Author, under the feign'd Name of *Vigneul Marville*, has paſs'd upon Mr. *de la*

* Melanges de Vigneul Marville. *Edit. Rot.* T. 1. *p.* 336.

Bruyere's Style. However, I think my ſelf oblig'd in Juſtice to inform the Reader, that Mr. *Coſte*, in his Defence of Mr. *de la Bruyere*, has endeavour'd to prove that this Cenſure is ill grounded. But I will not pretend to decide in a Caſe of this Nature. Matters relating to Style are the niceſt Points in Learning: The greateſt Men have groſly err'd on this Subject. I only declare my own Opinion on the Matter, that Mr. *de la Bruyere*'s Style appears to me forc'd, affected, and improper for Characteriſtic Writings. Several ingenious *French* Gentlemen, who have themſelves writ with Applauſe in this Language, entertain the ſame Sentiments, and have ingenuouſly confeſs'd to me, that they could never read ten Pages together of Mr. *de la Bruyere*, without feeling ſuch an Uneaſineſs and Pain, as ariſes from a continued Affectation and a perpetual Conſtraint. But the Reader is ſtill left free. To form a right Judgment on Correctneſs is an eaſy Matter by the ordinary Rules of Grammar, but to do the ſame concerning the Turn and Air, and peculiar Beauties of Style,

depends

depends on a particular Taſte: They are not capable of being prov'd to thoſe who have not this Taſte, but to thoſe who have it, they are immediately made ſenſible by a bare pointing out.

The running Title which Mr. *de la Bruyere* has given to his Book does, by no Means, ſquare with the ſeveral Parts of it. With Relation to my preſent Purpoſe I obſerve, that, ſtrictly ſpeaking, this Performance is, but in Part, of the Characteriſtic-Kind. The Characters, which are interſpers'd in it, being reducible to a very narrow Compaſs, and the main Body of it conſiſting of miſcellaneous Reflexions. And theſe are not confin'd, as is pretended, only to the preſent Age, but extend themſelves both to paſt and preſent Times. So that if Mr. *de la Bruyere* had, with his View, choſen another Title for his Book, tho' it wou'd not have been ſo uncommon, yet wou'd it have been more proper than the preſent Title; and the Performance it ſelf wou'd then, in ſome Meaſure, have

leſs deſerv'd Cenſure.

THO' Mr. *de la Bruyere*'s Work is not perfect in that Kind, in which it is pretended to excel, it muſt nevertheleſs be confeſs'd, that it has many Beauties and Excellencies. To deny this, wou'd be an Affront to the Judgment of the Gentlemen of the *French* Academy: But yet our Complaiſance ought not, cannot go ſo far, as to prejudice our own Judgment. We cannot think, as *ſome of 'em did, that Mr. *de la Bruyere* has excell'd *Theophraſtus*, the great Original which he propos'd to himſelf. Mr. *de la Bruyere* had a more modeſt Opinion of himſelf: He wou'd have been proud of the Title of *little Theophraſtus*. And in Truth, it deſerves no ſmall Share of Praiſe, to come up to *Theophraſtus* in any Degree of Compariſon. — If then Mr. *de la Bruyere*. has committed ſome Faults, 'tis nothing but what others have done, both before

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* Diſcours de l'Abbé Fleury deja cité.

and

and ſince him: But if he has, as I have already allow'd him to have, ſome conſiderable Beauties; 'tis more than a great many other Authors have, tho' of greater Bulk: And theſe Excellencies ought in Juſtice to be admitted as ſome Excuſe for thoſe Defects.

SECT.

SECT. V.

THEOPHRASTUS has not only prevented, but he has alſo out-done the Moderns in *Characteriſtic - Writings*. Yet Mr. *de la Rochefoucault* had an extraordinary Genius. He ſeems to be the only one, amongſt all the Moderns, who was equal to ſo great a Work. He had ſtudied Man in himſelf; and, in a ſmall Collection of moral Reflexions, he has laid open the various Forms and Folds of that Heart, which by Nature is deceitful above all Things. He has given us, as it were, the Characters of all Mankind, by diſcovering thoſe ſecret Springs of Self Love, which are the Source of all our *Actions*.—— Self Love is born with us; and this great Author has ſhewn, that there is no

no Principle in human Nature ſo ſecret, ſo deceitful: 'Tis ſo Hypocritical, that it frequently impoſes on it ſelf, by taking the Appearances of Virtue for Virtue it ſelf. It borrows all the Diſguiſes of Art: It appears in a thouſand Forms, and in a thouſand Shapes; but yet the Principle of Error is ſtill the ſame.

——** *Velut Silvis ubi paſſim*
Palantes Error certo de Tramite pellit,
Ille ſiniſtrorſum, hic dextrorſum abit: unus utrique
Error, ſed variis illudit Partibus.

As Men that loſe their Ways in Woods, divide,
Some go on this, and ſome on t'other Side.
The Error is the ſame, all miſs the Road,
Altho' in different Quarters of the Wood.
Mr. *Creech.*

'Tis true Mr. *de la Rochefoucault*'s Deſign was too general, and his Piece cannot properly be reckon'd among *Characteriſtic-Writings*. But tho' he did

* Horat. Lib. 2. Sat. 3. *v.* 48, &c.

not profeſſedly write Characters, ye this Work ſhews that he was very able to do it; and it may be of very great Service to thoſe, who wou'd attempt any thing in this Kind.

I have often wonder'd that no *Engliſh* Writer has ever profeſſedly attempted a Performance in the Characteriſtic-Way. I mean, ſuch a profeſs'd Performance, as wou'd extend it ſelf to the different Conditions of Men, and deſcribe the various Ends which they propoſe to themſelves in Life; as wou'd take in the chief Branches of Morality and Behaviour, and, in ſome Meaſure, make a compleat Work: For as to looſe Attempts and Sketches in this Kind, there are many Years ſince we had ſome; the moſt conſiderable of which, I mean of thoſe that bear the Title of Characters, are printed together with Sir *Thomas Overbury*'s Wife. Theſe are ſaid to have been written, partly by that unfortunate Knight, and partly by ſome of his Friends. And if the Editor had not taken Care to give us this Notice, yet ſtill that great Diſparity which appears but too viſibly

viſibly in them, wou'd manifeſtly prove that they were compos'd by very different Hands. — There are, I confeſs, many good Things to be met with in theſe Characters, but they are very far from making a compleat Work: And really this was not intended. Beſides, nothing can poſſibly be more contrary to the Nature of *Characteriſtic-Writings*, than the corrupted Taſte which prevail'd in the Age. A continued Affectation of far-fetch'd and quaint Simile's, which runs thro' almoſt all theſe Characters, makes 'em appear like ſo many Pieces of mere Groteſque; and the Reader muſt not expect to find Perſons deſcrib'd as they really are, but rather according to what they are thought to be like.

This Cenſure may be thought hard; but yet it leaves Room for ſome Exceptions: And that I may do Juſtice to Merit, where it is really due, I ſhall here ſet down one of thoſe Characters, which ſeem'd to me to be exquiſite in its Kind. And this I ſhall the rather do, becauſe the Book it ſelf is not in every body's

body's Hands. The Image is taken from low Life; 'tis a beautiful Deſcription of Nature in its greateſt Simplicity, and 'tis the more beautiful becauſe 'tis natural.

A fayre and happy MILKE MAID.

" IS a Country Wench, that is ſo " farre from making herſelfe beau- " tifull by Art, that one Looke of " hers is able to put all *Face-Phyſicke* " out of Countenance. Shee knowes a " fayre Looke is but a dumbe Orator " to commend Vertue, therefore mindes " it not. All her Excellencies ſtand in " her ſo ſilently, as if they had ſtolne " upon her without her Knowledge. " The Lining of her Apparell (which is " her ſelfe) is farre better than Out- " ſides of Tiſſew: for tho' ſhee be not " arraied in the Spoyle of the Silke Worme, " ſhee is deckt in Innocency, a far bet-

" ter

" ter Wearing. Shee doth not, with
" lying long a Bed, ſpoile both her
" Complexion and Conditions; Nature
" hath taught her, *too immoderate Sleepe*
" *is ruſt to the Soul*: She riſes there-
" fore with *Chaunticleare* her Dames
" Cocke, and at Night makes the Lambe
" her *Corfew*. In milking a Cow, and
" ſtraining the Teates through her Fin-
" gers, it ſeemes that ſo ſweet a Milke-
" Preſſe makes the Milke the whiter, or
" ſweeter; for never came Almond Glove
" or Aromatique Oyntment on her
" Palme to taint it. The golden Eares
" of Corn fall and kiſſe her Feete when
" ſhee reapes them, as if they wiſht
" to be bound and led Priſoners by the
" ſame Hand that fell'd them. Her
" Breath is her owne, which ſents all
" the Yeere long of *June*, like a new
" made Hay-cocke. Shee makes her
" Hand hard with Labour, and her Heart
" ſoft with Pitty: And when Winter
" Evenings fall early (ſitting at her
" merry Wheele) ſhe ſings a Defiance
" to the giddy Wheele of Fortune. Shee
" doth all things with ſo ſweet a Grace,

" it

" it ſeemes *Ignorance* will not ſuffer her " to do Ill, being her Minde is to do " Well. Shee beſtowes her Yeeres Wa- " ges at next Faire; and in chuſing " her Garments, counts no Bravery " i'th' World, like Decency. The Gar- " den and Bee-hive are all her Phyſicke " and Chyrurgerie, and ſhee lives the " longer for't. Shee dares goe alone, " and unfold Sheepe i' th' Night, and " feares no manner of Ill, becauſe ſhee " meanes none: Yet to ſay Truth, ſhee is " never alone, for ſhee is ſtill accompa- " nied with old Songs, honeſt Thoughts, " and Prayers, but ſhort ones; yet they " have their Efficacy, in that they are " not pauled with inſuing idle Cogita- " tions. Laſtly, her Dreames are ſo " chaſte, that ſhee dare tell them; onely " a Fridaies Dreame is all her Superſti- " tion; *that* ſhe conceales for feare of " Anger. Thus lives ſhee, and all her " Care is ſhee may die in the Spring- " Time, to have Store of Flowers " ſtucke upon her winding Sheet.

WHAT makes me wonder that no *Engliſh* Writer has ever attempted a pro-

profeſs'd Performance in the *Characteriſtic-Way* is, that we are, certainly, more able to undertake a Work of this Nature than any other Nation; becauſe our Countrymen afford a greater Variety of Subject Matter than any other People.—— Human Nature, as I obſerv'd before, in its various Forms and Affections, is the Subject of *Characteriſtic-Writings:* And from this Diverſity of Manners ariſes that, which is properly call'd *Humour*, and which, upon a double Account, ſeems to be peculiar to our Nation; not only becauſe there is no Word in any other Language ſo expreſſive, but alſo becauſe there is no Nation, in which we can find a greater Variety of original *Humour*, than amongſt the *Engliſh*. Sir *William Temple*, ſpeaking of the Dramatic Performances of the Stage, expreſſes himſelf after the following Manner.—— * " In this the *Italian*, the *Spa-*
" *niſh*, and the *French*, have all had
" their different Merit, and receiv'd

* Eſſay on Poetry, p. 355, &c.

" their

" their juſt Applauſes. Yet I am de-
" ceiv'd, if our *Engliſh* has not in ſome
" Kind excell'd both the Modern and
" the Antient; which has been by Force
" of a Vein, natural perhaps to our
" Country, and which with us is call'd
" *Humour*, a Word peculiar to our Lan-
" guage too, and hard to be expreſs'd in
" any other; nor is it (that I know of)
" found in any Foreign Writers, unleſs
" it be *Moliere*, and yet his it ſelf has
" too much of the Farce, to paſs for
" the ſame with ours. *Shakeſpear* was
" the firſt that opened this Vein upon
" our Stage, which has run ſo freely and
" ſo pleaſantly ever ſince, that I have often
" wonder'd to find it appear ſo little
" upon any others; being a Subject ſo
" proper for them, ſince *Humour* is but
" a Picture of particular Life, as Comedy
" is of general; and tho' it repreſents
" Diſpoſitions and Cuſtoms leſs common,
" yet they are not leſs natural than thoſe
" that are more frequent among Men."
Humour is the only genuine Source of all that agreeable Variety of original Characters, which is ſo entertaining to

a Spec-

a Spectator and Reader: And Sir *William Temple* proceeds to obſerve, that in this Point the Moderns in general, and the *Engliſh* in particular, have far excell'd the Antients. This Obſervation is very juſt, however partial it may ſeem to a Foreigner, and the Reaſon of it is very obvious. I ſhall repreſent 'em both in Sir *William*'s own Words. The Paſſage is ſomewhat long, but the Goodneſs of it will amply pay the Reader for his Trouble in peruſing it. " It may ſeem " a Defect (ſays he) in the antient Stage, " that the Characters introduc'd were ſo " few, and thoſe ſo common, as a co- " vetous old Man, an amorous young, " a witty Wench, a crafty Slave, a " bragging Soldier. The Spectators met " nothing upon the Stage, but what they " met in the Streets, and at every Turn. " All the Variety is drawn only from " different and uncommon Events; where- " as if the Characters are ſo too, the " Diverſity and the Pleaſure muſt needs " be the more. But as of moſt general " Cuſtoms in a Country, there is uſually " ſome Ground, from the Nature of the

" People

" People or Climat, ſo there may be " amongſt us for this Vein of our " Stage, and a greater Variety of *Hu-* " *mour* in the Picture, becauſe there is " a greater Variety in the Life. This " may proceed from the native Plenty " of our Soil, the Unequalneſs of our " Climat, as well as the Eaſe of our " Government, and the Liberty of pro- " feſſing Opinions and Factions, which " perhaps our Neighbours may have " about them, but are forc'd to diſguiſe, " and thereby they may come in Time " to be extinguiſh'd. Plenty begets " Wantonneſs and Pride, Wantonneſs is " apt to invent, and Pride ſcorns to " imitate; Liberty begets Stomach or " Heart, and Stomach will not be con- " ſtrain'd. Thus we come to have more " Originals, and more that appear what " they are; we have more *Humour*, be- " cauſe every Man follows his own, and " takes a Pleaſure, perhaps a Pride, to " ſhew it."—— *Shakeſpear*, *Johnſon*, *Shadwell*, *Etherege*, and *Wycherly* have ſhewn the Richneſs of this Source: They excell'd in the Variety and *Humour*

of

of the Characters which they exhibited; and in this they have receiv'd juſt Applauſes: But yet they did not exhauſt the Spring from whence they drew: The ingenious Mr. *Congreve* has purſu'd the ſame Vein of *Humour;* and he has imitated his Predeceſſors ſo well, that he has by far out-done 'em all. In his Dramatic-Pieces there is the greateſt Variety of *Humour* and of original Characters, ſet off by the greateſt Delicacy of Sentiments, and adorn'd with the Beauties of the juſteſt Diction that can poſſibly be imagin'd. Mr. *Dryden* muſt be allow'd to be a competent Judge in an Affair of this Nature, and he has given us the true Character and Panegyric of Mr. *Congreve* in the following Lines.

In him all Beauties of this Age we ſee;
Etherege his Courtſhip, *Southern*'s Purity;
The Satir, Wit and Strength of manly *Wicherly.*

'Tis true, there is ſome Difference between the Characters which enter into

the Compoſition of Dramatic Pieces, and thoſe which are repreſented by *Characteriſtic*-Writers; but this Difference is ſo ſmall, that I doubt not but he, who is an able Maſter in one of theſe Kinds, would as ſucceſsfully perform in the other. For, in reality, the eſſential Parts of the Characters, in the *Drama*, and in *Characteriſtic-Writings*, are the ſame. They are both an Image of one Life; a Repreſentation of one Perſon: All the Diverſity lies in the different Manner of repreſenting the ſame Image. The *Drama* preſents to the Eyes of a Spectator an Actor, who ſpeaks and acts as the Perſon, whom he repreſents, is ſuppos'd to ſpeak and act in real Life. The *Characteriſtic* Writer introduces, in a deſcriptive manner, before a Reader, the ſame Perſon, as ſpeaking and acting in the ſame manner: And both muſt be perform'd in ſuch a natural and lively manner, as may deceive the Spectator and Reader, and make them fancy they ſee the Perſon repreſented or characteris'd.

But tho' no *Engliſh* Author has attempted a Perſormance in this Kind, yet it muſt

muſt be confeſs'd that in ſome late diurnal Papers we have had excellent Specimens in the Characteriſtic-Way. The Papers, which I mean to point out, are the *Tatlers* and the *Spectators*. They are of the miſcellaneous Kind, and were deſign'd for the univerſal Delight and Inſtruction of the *Britiſh* Nation. In theſe Papers are contain'd Abundance of true Wit and *Humour*, lively Deſcriptions of human Nature in its various Forms and Diſguiſes, the Praiſes of Virtue, and pointed Satir againſt Vice; and here and there are interſpers'd Characters of Men and Manners compleatly drawn to the Life.— If the great Authors, who were concern'd in the Compoſition of thoſe Papers, would have join'd their Abilities to form a Work of this Kind, I doubt not but it would have been inimitable, and deſerv'd the next Place, in Point of Fame, to that of *Theophraſtus*: For this is the higheſt Pitch to which Moderns can aſpire. A greater Deſign would be Preſumption, and would only ſerve to ſhew the greater Vanity of the Attempt. An eſta-

bliſh'd

bliſh'd Reputation of above two thouſand Years cannot be eaſily ſhaken. *Theophraſtus* is, and ever will be, an Original in *Characteriſtic-Writings*. His Fame ſtill lives in our Memory, and the Main of his Characters ſtill ſubſiſts in our Actions.

FINIS.

THE
MORAL CHARACTERS
OF
THEOPHRASTUS.

THE MORAL CHARACTERS OF *THEOPHRASTUS.*

The PROEM.

I HAVE often thought, and as often wonder'd; and, perhaps, ſhall never ceaſe to wonder, how it ſhou'd come to paſs, that there ſhou'd be ſo great a Diverſity in our Man-

ners, ſince all (*a*) *Greece* lies under the ſame Air, and all its Inhabitants receive a like Education. As for my part, O *Polycles!* who have lived (*b*) Ninety nine Years, and ſpent a great Part of my Time in the Contemplation of human Nature, who have convers'd with many Perſons of all Sorts of Tempers, and, with much Diligence and Accuracy, compar'd both the Good and the Bad; I thought myſelf oblig'd to commit to Writing the reſpective Manners of both theſe Sorts of Men. And in doing this, I ſhall point out to you what is peculiar to each of them, in their ſeveral Ways of Living, and particularly deſcribe their Behaviour in common Converſation. For, *Polycles!* I have Reaſon to think Poſterity will be the better for having ſuch Monuments preſerv'd; that ſo, by uſing them as the Models of their own Lives, they may chuſe and frequent the beſt of Com-

Company, and that in endeavouring to imitate, they may not be inferior to them. ---- And now I come to the Matter in hand; 'Tis your Part to follow me, and to examine whether there is Reaſon in what I ſay: Therefore, without any further *Preface*, I ſhall begin with *Diſſimulation*, and give you a Definition of it; and then draw a Character of the *Diſſembler*, by deſcribing thoſe Actions, to which he is particularly led by Temper and Habit. Afterwards I ſhall run over the ſeveral Affections of the Mind, and endeavour to paint them out more particularly, according to my intended Scheme.

NOTES.

(*a*) THIS *Proem* has its Difficulties: Antient Authors, having obſerv'd that there was a great Diverſity of Air in ſeveral Parts of *Greece*, and conſequently a great Diſparity of Genius in the reſpective Inhabitants of thoſe Parts, and alſo that in many Places they us'd a different Method of Education, what *Theophraſtus* aſſerts here cannot be abſolutely true; and therefore *Caſaubon* was of Opinion, that this Paſſage ought to be corrected, or taken in ſuch a Senſe, as that by *Greece* ſhou'd be meant the chief Part of it *Athens*, and by *Greeks* the Inhabitants of that City only. And one wou'd be inclin'd to think that this is the true Meaning of *Theophraſtus*, not only upon Account of the Reaſons already mention'd, but alſo becauſe the following Characters are all founded upon *Attic* Manners and Cuſtoms. But yet an Objection may be made againſt both this Correction and Expoſition. For *Theophraſtus* here reckons himſelf among the *Greeks*; which, ſtrictly ſpeaking, cannot be true, if by *Greeks* we muſt underſtand *Athenians*, becauſe *Theophraſtus* was born at *Ereſus* in *Lesbos*, an Iſland in the *Ægæan* Sea. However this Objection is not ſo ſtrong, but that it may poſſibly admit of an Anſwer, if we conſider that *Theophraſtus* liv'd the far greateſt Part of his long Life at *Athens*, and that he had ſo entirely conform'd himſelf to the Dialect, Cuſtoms, and Manners of that Place, that he might, in ſome Senſe, reckon himſelf an *Athenian*, ſince he was truly ſo both by Inclination and ſecond Nature. In this Uncertainty the Reader muſt determine himſelf. Perhaps the beſt Way wou'd be to acknowledge a Fault here.

here. Many great Men have met with Difficulties, and ſucceeded but indifferently in their firſt Periods, who have nevertheleſs gone on with Eaſe, and perform'd to Admiration in the Sequel of their Work. The firſt Lines of Mr. *Du Thou*'s famous Hiſtory are ſaid to have coſt him more than all the reſt; and Biſhop *Burnet* ſeems to have labour'd the firſt Periods of the *Hiſtory of his own Times* ſo much, that they are hardly intelligible.

(*b*) There is a Diſpute amongſt Commentators concerning the Age of *Theophraſtus*, occaſion'd by the Aſſertion of *Diogenes Laërtius*, that he was but fourſcore and five Years old when he died. But I ſhall not trouble the *Engliſh* Reader with it; becauſe within either of the aſſign'd Periods our Author had ſufficient Time to qualify himſelf for this Work. However let it be obſerv'd, that Time has preſerv'd the Manuſcripts which we have of *Diogenes Laërtius* much more entire and correct, than thoſe which we have of *Theophraſtus*. And this is one Reaſon, amongſt many others, why at preſent I wou'd chuſe to correct *Theophraſtus* by *Diogenes Laërtius*, rather than the contrary.

CHAP. I.

Of Diſſimulation.

DISSIMULATION, in general, ſeems to conſiſt in *an artful Diſguiſe of Words and Actions, which proceeds from a bad Intention.* The Diſſembler when he meets with his Enemy, ſeems deſirous to lay aſide all Enmity, and to have a friendly Correſpondence with him. He is wont to ſpeak well of Men before their Faces, tho' behind their Backs he (*a*) tears them to Pieces; and if they have met with any Misfortune, he openly condoles with them, tho', at the ſame Time, he rejoices in his Heart. He ſeems to forgive, with abundance

abundance of good Nature, thoſe who ſpeak ill of him; and if any complain to him of the Injuries he has done them, he receives them in the mildeſt and kindeſt Terms imaginable. If you have earneſt Buſineſs with him, and deſire to be immediately admitted, he will not fail to put you off to another Opportunity. All his Actions are Secrets and Myſteries: He never owns that he actually has any Buſineſs upon his Hands, but only ſays, that he is preparing Matters. If he has been for ſome Time at a Place, he ſays that he is but juſt come: And leſt you ſhould deſire his Aſſiſtance in any Affair, he will tell you before-hand that he came to Town very late the Night before, and that he is tired with his Journey. (*b*) When you would borrow of him, or deſire him to (*c*) contribute ſomething towards the Relief of a neceſſitous

neceſſitous Friend, his Anſwer is, that Trade is quite dead, and that he never was ſo bare of Money; tho', at another Time, if he actually ſells nothing, nevertheleſs, to keep up his Credit in the World, he will tell you that he carries on a very great Trade. When he has heard or ſeen any Thing, he makes as if he had not heard or ſeen it; and if he does (*d*) confeſs that he has heard or ſeen it, nevertheleſs he confidently affirms that he has quite forgot what it was. Of ſome Things he ſays that he has (*e*) thoroughly conſider'd, and perfectly knows them, but of others he pretends an entire Ignorance: Theſe he admires as Things that are quite new to him, and of thoſe he ſays, that he has formerly had the ſame Thoughts, tho' in all this he ſpeaks in direct Oppoſition to his real Knowledge, Thoughts, and Deſigns.

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He has beſides, in common Uſe, ſeveral peculiar Expreſſions, ſuch as theſe: *I cannot believe it: I cannot conceive how it ſhould be ſo: You amaze me: Sure I am not myſelf! Why he told me quite another Story: It paſſes my Belief: Pray tell it to thoſe who are of a more eaſy Faith: I am really in doubt whether I ought to disbelieve you, or condemn his Veracity.* Take great Care not to be impos'd upon by ſuch intricate Phraſes, and deſignedly --- obſcure Sentences: There is nothing more pernicious. Men who do not ſpeak as they think, nor act as they ſpeak, are more to be ſhun'd than Vipers themſelves.

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(*a*) THE Tranſlators who have gone before me have given a more general Senſe to this Paſſage; but the Word Ἐπέθετο in the Original, taken in that particular Senſe which I have repreſented, makes a compleat Oppoſition to the Word Ἐπαινεῖν in the former Branch of the Sentence. And this is a very good Argument that the Senſe which I have follow'd is the true one.

(*b*) This Period is very elliptical, if not imperfect, in the Original. In tranſlating it I have been forc'd to compleat the Senſe: And this I have done moſt agreeably, as I thought, to the natural Force of the Words, to the Character of the Perſon deſcrib'd, and to the Sentiments of learned Men.

(*c*) When any Perſon ow'd more than he was able to pay, or was become poor by ſome Misfortune, it was cuſtomary to make a Gathering among his Friends, in order to relieve him. This Cuſtom prevail'd among the *Romans*, as well as the *Greeks*. The Collection itſelf was call'd Ἔρανος, and was given upon Condition, That if the Circumſtances of the neceſſitous Perſon ſhould ever chance to be better'd, he ſhould return the Money that had been gather'd to relieve him, as is evident from the latter End of CHAP. XVII.

(*d*) The Verb ὁμολογέω, in the Original, has a two-fold Signification. Firſt, to confeſs; ſecondly, to make an Agreement or Compact. All the Commentators and Tranſlators of *Theophraſtus*, that I have ſeen, take the Word in the latter Senſe, as if he had meant, That the Diſſembler is one, who pretends to have forgot the Agreements or Compacts which he has made. But this properly belongs to the Character of a Knave, and not to that of a Diſſembler; and therefore I do not ſee any Reaſon to depart from the primitive Signification of the Word. We have already had it in this

this Chapter in the ſame Senſe; and the Turn which I have given to the whole Period is, I think, on the one hand, not unworthy of *Theophraſtus*, and on the other, very agreeable to the Character of a Diſſembler. There is no need of tormenting the Text by any Emendation. Καὶ ἀκύσας τι, μὴ προσποιεῖσθαι· καὶ ἰδὼν, φήσει μὴ ἑωρακέναι· καὶ ὁμολογήσας, μὴ μεμνῆσθαι; is the ſame as, Καὶ ἀκύσας τι, ἔιωθε προσποιεῖσθαι μὴ ἀκηκοέναι· καὶ ἰδὼν, φήσει μὴ ἑωρακέναι· καὶ ὁμολογήσας ἀκηκοέναι καὶ ἑωρακέναι φήσει μὴ μεμνῆσθαι. Ἔιωθε is a general Word, which muſt be underſtood in almoſt every Period of theſe Characters: The Verb ἀκηκοέναι is virtually included in the firſt Branch; and this again, together with the Verbs ἑωρακέναι and φήσει, muſt neceſſarily be repeated in the Senſe of the laſt Branch of the Period.

(*e*) The *French* and *Engliſh* Tranſlators have, in this Place, unanimouſly follow'd the Emendation of *Iſaac Caſaubon*, who read Σκέψεσθαι. But ſince all the Manuſcripts of *Theophraſtus* have Σκέψασθαι, I do not ſee any Reaſon to depart from this Reading. The Senſe which I have given to this Place is, I flatter myſelf, every whit as good as that which is founded on *Caſaubon*'s Emendation. Beſides, the elegant Oppoſition which Σκέψασθαι, taken in this Senſe, makes to the following Words τὰ δὲ ὐκ εἰδέναι is a manifeſt Proof of the Truth of this Reading; which receives a further Confirmation from *Stobæus*, and from the *Oporinian* and *Camotian* Editions. They repreſent ἐσκέφθαι; a very different Word 'tis true, but yet in Senſe the ſame with Σκέψασθαι.

CHAP.

CHAP. II.

Of Flattery.

FLATTERY *is a baſe Manner of Converſation, that tends only to the Advantage of the Flatterer.* When a Flatterer walks with you in Publick, he never fails of laying hold of that Opportunity to entertain you with your own Merit. *Do you obſerve,* ſays he, *how every one's Eye is fix'd upon you? There is not a Man in the whole City, that is ſo much taken notice of: Yeſterday in the* (*a*) Portico *your Virtues receiv'd a juſt Applauſe from all thoſe that were preſent; for there were above Thirty of us ſitting together, and the Queſtion being accidentally ſtarted, Who was the worthieſt*

worthieſt Perſon in the City; all the Company unanimouſly pitch'd upon you, and the whole Portico *rung again with your Name.* A Flatterer has twenty Things of this Nature to entertain you with, and is always over-ready to ſhew his Officiouſneſs: If a Lock of Wool ſhould chance to ſtick to your Clothes, he takes it off with great Care: If the Wind has blown a Straw into your Hair, he preſently picks it out, and ſmiling in your Face, (*b*) *Ah!* ſays he, *theſe grey Hairs, that beg in to appear in your Beard, ſhew that I have not been with you theſe two or three Days; and yet for a Man of your Years, your Hair is as black as any I know.* When you begin to ſpeak, he commands the whole Company to be ſilent: He has the Front to praiſe you in your own Hearing; and when you have done ſpeaking, he breaks out into Raptures, and ſays, *That's fine, indeed!*

deed! If you break a dull Jeſt upon any body, he immediately laughs at it, and ſtops his Mouth with his Clothes, as if he could not poſſibly contain himſelf. He'll clear the Way for you in the Street, and cry to every Paſſenger, ſtand ſtill till my very good *Lord* is gone by. He'll buy Apples and Pears to give to your Children; and then ſmothering them with Kiſſes, he'll ſay they are all as like their good Father as they can ſtare, taking great Care, at the ſame Time, that you ſhall be Witneſs to his Fondneſs. When you try on a Shoe, he praiſes the Shape of your Foot, and ſays, that the Shoe will ſpoil it, tho' it be ever ſo well made. A Flatterer underſtands his Trade too well not to make himſelf ſerviceable in the meaneſt Offices. (*c*) When you deſign to make a Viſit to a Friend, he runs before you to give

give Notice of your coming; and then, returning back in all Haſte, lets you know, that your Friend is ready to receive you. Every thing comes under his Province: He underſtands Marketing for the Women perfectly well, and is as notable a Houſewife as the beſt of 'em. At an Entertainment he is the firſt of all the Gueſts that commends the Excellency of the Wine; and applying himſelf particularly to the Maſter of the Feaſt, (*d*) *Sir*, ſays he, *You eat nothing*; *I am ſorry that you have loſt your Stomach*; *pray accept of this Tit-Bit*; *'tis very inviting*; *'tis a delicious Morſel*; *I am afraid you ſit there in a cold Place*; *pray add another Garment to what you have already*; *here, let me ſee, I'll help you on with it.* During the whole Entertainment he is in a cloſe Whiſper with the Maſter of the Feaſt; and even when he directs his Diſcourſe to others, his Eyes

are ever fix'd upon him. The impudent Rogue is not aſham'd to practiſe his baſe Arts before the Eyes of the whole World: When his Patron comes to the publick Theatre, he greedily ſnatches the (*e*) Cuſhions which his Servant carries behind him, and places them under him himſelf. When a Man ſhews him his Houſe, *Bleſs me!* ſays he, *'tis an exquiſite Piece of Architecture: Your Gardens, Sir, are well planted, and are kept in ſpecial Order; And as for your Picture, that hangs up there, why really 'tis ſomething like you, 'tis very handſome; but the Original, I think, is much handſomer.* In ſhort, the Flatterer has but one Deſign in all his Words and Actions, and that is, to catch Men by their weak Side, and ſo to ingratiate himſelf into their Favour.

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(*a*) THESE *Portico's* were Galleries deſign'd for publick Meetings. They were adorn'd with Variety of Statues, and curious Paintings, and were furniſh'd with Seats. Hither Philoſophers reſorted, and taught their Doctrines in a publick Manner. There were many *Portico's* at *Athens*, but one of 'em was more famous than the reſt. It was call'd Πεισιανάκλιος, and afterwards Ποικίλη. In this *Zeno* firſt taught his Philoſophy, and inſtituted a Sect, which took its Name not from the Perſon who inſtituted it, but from the Place in which that Philoſophy, which they profeſſed, had been firſt deliver'd. They were call'd *Stoicks* from a *Greek* Word Στοὰ, which ſignifies a *Portico*. See *Potter's Archæologia Græca*. lib. 1. cap. 8. In theſe *Portico's* the *Athenians* (as St. *Luke* obſerves) *ſpent their Time in nothing elſe, but either to tell, or to hear ſome new Thing.*

(*b*) Mr. *Budgell*, following herein Mr. *La Bruyere*, has thus tranſlated this Period: *How old you are grown*, ſays he, *ſince I ſaw you laſt! 'Tis Time enough, methinks, for a Man of your Age to have grey Hairs in his Head.* As if the Flatterer deſign'd to inſinuate, that the Perſon, whom he play'd upon, had ſo great an Affection for him, as to have become grey-headed out of an exceſſive Grief for his Abſence of only two Days. This, I think, is too far fetch'd, and foreign to the Character of a Flatterer. The natural and obvious Senſe of the Words has more Beauty and Humour. Ὁρᾷς; ὅτι δυοῖν σοι ἡμερῶν οὐκ ἐντετύχηκα, πολιῶν ἔχηκας τὸν πώγωνα μεςόν· καὶ περ, ἴτις καὶ ἄλλος, ἔχεις πρὸς τὰ ἔτη μελαιναν τὴν τρίχα. *See!* ſays the Flatterer,

terer, *becauſe I have not been with you theſe two Days, your Beard is full of grey Hairs; and yet, for a Man of your Years, your Hair is as black as any I know.* It was uſual for Flatterers to curry the Favour of old Men, by picking the Grey Hairs out of their Head, or Beard, making 'em believe they were become young again by this Operation. This officious Behaviour of Flatterers and Paraſites is often taken Notice of by antient Comick Writers. And if *Theophraſtus* alluded to this Cuſtom, as I doubt not but he did, it manifeſtly appears, that the Perſon, whom our Flatterer here plays upon, was an old Man. I cannot therefore tell what was in Mr. *La Bruyere*'s Head, when he made this Marginal Note; *Il parle a un jeune homme*, he (*i. e.* the Flatterer) ſpeaks to a young Man.

(*c*) It was the Cuſtom of the Antients, eſpecially among the great and rich, to keep Servants, who, like Harbingers, walk'd before 'em in publick, in order to clear the Way for 'em, and to give Notice of their coming wherever they went. This was look'd upon as a Point of Good Breeding; and it was obſerv'd ſo ſtrictly, that when a Husband came home, he ſent his Wife previous Notice of his coming, as well as a Stranger. In the Sex it was eſteem'd a Matter of Decency. Women of Reputation, and thoſe that wou'd be thought ſo, never went abroad without a great Number of Maid Servants. See *Chap.* XXII. This Office was of the loweſt Kind. And when great or rich Men travell'd, their Servants carried their Baggage on their Backs. See *Chap.* XI.

(*d*) Tho' the Senſe that I have here repreſented be good, and, I think, the true one, yet the Original may poſſibly admit of a different Turn, and be thus tranſlated: *How elegantly you eat, Sir! And taking ſome particular Diſh off the Table, he ſays to the Company, Is not this delicious!* This repreſents the Flatterer, as praiſing his Patron's delicate and luxurious Way of living. And this Senſe is founded on the different Meaning of the Adverb μαλακῶς, which, in this

this Place, may ſignify the ſame as τρυφερῶς. So *Ariſtotle* (*Ethic.* 7. *cap.* 7.) has us'd μαλακὸς and τρυφῶν as ſynonymous Words; and *Heſychius* μαλακῷ. ἁπαλῷ, τρυφερῷ εἴδει. And further, if the anonymous Conjecture of ἑξιᾶς for ἑσθίεις, which *Caſaubon* mentions with Approbation, be admitted, this will afford a third Senſe, very good in its kind, which may be thus expreſs'd. *How delicately! how luxuriouſly you entertain your Friends, Sir!* &c.

(*e*) Among the Antients it was cuſtomary for great Men, and thoſe who wou'd appear to be ſo, to ſit and lean upon Cuſhions, when they were preſent at any publick Spectacle. A Servant follow'd his Maſter with Cuſhions; ſome to lay under his Head, and others to place under ſome other Part. This was a mean and ſervile Office; but a Flatterer eſteems nothing beneath him, provided he can but gain his Point. He wou'd willingly make himſelf a Cuſhion to his Patron, if this were the Condition of obtaining his Favour.

CHAP. III.

Of Impertinence *in Diſcourſe.*

(*a*) IMPERTINENCE in Diſcourſe does properly conſiſt in *the Uttering of long and tedious Speeches, without any Manner of Conſideration.* An Impertinent of this Kind will ſit down cloſe to a Man whoſe Face he never ſaw before, and begin his Addreſſes to him by making a regular Panegyrick on his own Wife. He'll communicate to him his laſt Night's Dream, and explain the Meaning of it in all its Branches. And then, as a Stranger muſt be thought highly concern'd in ſuch Tranſactions,

Tranſactions, he'll enumerate, and particularly deſcribe every ſingle Diſh, that was brought in at the laſt Entertainment he was at. A Man of this Complection grows warm in Converſation, and exclaims againſt the Wickedneſs of the preſent Age in compariſon of paſt Times: And then proceeding very methodically, he lets you know that Corn bears a low Price at Market, and that there are a great many Strangers in Town; that a Voyage may be undertaken without Fear of Danger, as ſoon as the (*b*) Vernal *Dionyſiac's* are over; and that a little more Rain would do a great deal of good to the Fruits of the Earth. He goes on in the ſame Strain of Incoherence, and acquaints you that he deſigns to plough up his Fallow againſt the next Year; that Times are very hard, and that (*c*) *Damippus* offer'd a prodigious large

Torch when the Myſteries of *Ceres* were celebrated laſt. To keep up the Spirit of the Converſation, and to force you to make one in the Diſcourſe, he'll ask you how many Pillars there are in the (*d*) *Odeum*, and what Day of the Month it is? And as if you had nothing more at Heart than his Health, he'll tell you, that Yeſterday he gave up all his Dinner. If you have but Patience to hear him, he will never depart from you, but continue to inform you as a mighty Piece of News, that the (*e*) *Eleuſinian* Myſteries are celebrated in the Month *Boedromion*, the *Apaturia* in *Pyanepſion*, and the rural *Dionyſiac's* in *Poſideon*. The beſt Advice I can give you in this Caſe is, carefully to ſhun ſuch talkative Men, and, if you would not be viſited by a dangerous Fever, fly from them for your Life; for

'tis

'tis impoſſible to keep one's Blood from riſing in the Company of thoſe, who will force themſelves upon you in the moſt improper Times, taking it for granted that you have nothing elſe to do but to hear their Tittle-Tattle.

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NOTES.

(*a*) IN this, and in the Seventh and Eighth Chapters, *Theophraſtus* has given us three diſtinct Deſcriptions of that Vice in common Converſation, which the *Greeks* call'd by the general Name of Γλωσσαλγία, a Diſtemper in the Tongue. *Plutarch*, in a particular Treatiſe on this Subject, has comprehended theſe three Characters under one Title Περὶ Ἀδολεσχίας. Whereas this Diſtemper does actually exert itſelf in three different Ways, each of which does really conſtitute a diſtinct Character; and the nice Diſtinction which *Theophraſtus* has obſerv'd in this, is a manifeſt Proof that he had a very juſt Taſte in Morality and Good Breeding, and that he was a perfect Maſter of his Subject.---- An *Impertinent* in Diſcourſe, is one who talks at Random, only for Talk's ſake. A *Loquacious Man* may poſſibly ſpeak to the Purpoſe; but then he is ſo aſſuming, as to engroſs the whole Diſcourſe and Converſation to himſelf, and bear down every Thing by a predominant Volubility of Tongue and Multiplicity of Words. But the *News-Maker* is one who deals particularly in fictitious Fables and News of his own Invention, which he communicates to afford an idle Entertainment to thoſe, who have as little to do as himſelf.

(*b*) There were two Feſtivals of *Bacchus* celebrated every Year at *Athens*. One was call'd Διονύσια τὰ κατ' ἄστυ, *i. e.* the City *Dionyſiac's*; the other Διονύσια τὰ κατ' ἀγρὸς, *i. e.* the Rural *Dionyſiac's*. The former were celebrated in the Spring, the latter in Autumn, as we ſhall ſee a little further. When *Attic* Authors ſpeak of the Feſtivals of *Bacchus*, and call

call them only Διονύσια, the *Dionyſiac's*, they always mean the Vernal *Dionyſiac's*, or that Feſtival of *Bacchus* which was celebrated in the Spring: Some ſay in the Month Ἀνθεςηριὼν, or *February*; others in the Month Ἐλαφηβολιὼν, or *March*.

(*c*) We know not who this *Damippus* was, neither would it be a Matter of any Importance to know it; very probably 'twas a made Name. 'Tis more to our Purpoſe to obſerve, that the Feſtival of *Ceres*, or the *Eleuſinian* Myſteries, were celebrated in the Night-time. Every one plac'd a Torch at his Door, or carried one in his Hand, to give Light to the Proceſſion. *Damippus* then, minding to ſhew the great Veneration he had for Mother *Ceres*, dedicated, in one of theſe Solemnities, a Torch of an extraordinary Magnitude. But what had this to do with the Hardneſs of the Times, of which our Impertinent had been juſt before complaining?

(*d*) The *Odeum* was one of the moſt beautiful publick Buildings at *Athens*: It was adorn'd with Variety of Statues, Pictures, and curious Pillars. It was built by *Pericles*, for the publick Exerciſes of Poets and Muſicians, long before any Theatre had been erected for Dramatick Repreſentations. It was nevertheleſs put to other Uſes; for here (in Times of Scarcity) Corn was ſold and given to the Poor: Here alſo married Women, who were parted from their Husbands, ſued them either to reſtore their Portion, or to allow them a ſeparate Maintenance.

(*e*) We have already ſaid ſomething concerning the *Eleuſinian* Myſteries, and the Rural *Dionyſiac's*. The *Apaturia* alſo were ſacred to *Bacchus*. The Origin of them is variouſly aſſigned by Learned Men. There are great Diſputes about the Order of the *Attic* Months. Thoſe which are here mention'd anſwer'd, in my Opinion, *Boedromion* to *September*, *Pyanepſion* to *October*, and *Poſideon* to *December*. This might be prov'd, if it were neceſſary, by the Authority of the Manuſcripts of *Ptolemy's Canon*, now

now extant in the *French* King's Library, and in the *Bodleian*. But as the Senſe of *Theophraſtus* does not depend on the exact Knowledge of theſe Things, I ſhall not trouble the *Engliſh* Reader with them. The impertinent Tattler here characteris'd, in ſaying that thoſe Feſtivals were celebrated in theſe Months, imparted juſt ſuch a Piece of ſecret Hiſtory, as if, now-a-days, a Man ſhould, with an Air of Sufficiency, tells us, that the *Martyrdom of King Charles* I. falls on the Thirtieth of *January*, or *Gun-Powder Treaſon* on the Fifth of *November*.

CHAP.

CHAP. IV.

Of Clowniſhneſs.

(*a*) CLOWNISHNESS is a *Want of Knowledge in good Breeding and common Decency.* The Clown is one, who, tho' he has taken Phyſick, will nevertheleſs go into a (*b*) publick Aſſembly. He is far from being nice in his Smell, for he prefers the ſtrong Scent of Thyme to the moſt delicate Perfumes. His Shoes are ſo immoderately large, that he is in danger of falling at every Step. He is loud in his Talk, and whiſpers ſo as to deafen the whole Company. He deſpiſes the Advice of his Friends and

and near Relations, but confers with his own Domeſticks about his greateſt Concerns. He puts himſelf upon a Level with his Workmen and Day-Labourers, and gives them an exact Account of what has been debated in the laſt publick Aſſembly he was at. When he ſits down he always tucks up his (*c*) Clothes ſo high, that he diſcovers his own Nakedneſs. When he is abroad, he never thinks any Curioſity worthy of his Notice and Admiration; but if he happens to meet with an Ox, or an Aſs, or a Goat, he ſtops ſhort, and purſues them with his Eyes, 'till they are out of Sight. He is very apt to take his own Victuals out of the Cup-board, to devour his Meat, and to ſwallow down his Wine haſtily, fearing leſt his own Cook-Maid ſhou'd diſcover him; tho' at other Times he helps her to turn the Mill, and to (*d*) meaſure out for him-

himſelf, and for his whole Family their daily Allowance. He will have his Cattle ſerv'd before himſelf: for which Reaſon he'll frequently riſe from Table in the midſt of his Dinner to fodder 'em. He perfectly makes himſelf his own Lacquey: If any one knocks at his Door, he runs, receives the Meſſage, and returns an Anſwer himſelf. When any Company comes to ſee him, inſtead of entertaining them, he whiſtles a great Maſtiff into the Room, takes him by the Noſe, and calls him the Guardian of his Houſe and Family. When he receives a Sum of Money he rejects the greater Part of it, ſaying, that 'tis ſorry old Money, and inſiſts to be paid in new Coin. If he happens to be awake in the Middle of the Night, and to remember that he has lent his Neighbour a Plough or a Sythe, a Baſket or a Bag, he immediately riſes,

riſes, knocks up his Neighbour, and makes him, in that unſeaſonable Time, reſtore what he had borrow'd. When he comes to Town, he enquires of every one he meets with, what is the Price of Hides and Stock-Fiſh: And if the (*e*) New Moon falls on that Day, he is very inquiſitive to know with what Games and Entertainments it is to be attended. When a Clown is in Company, he'll interrupt the Converſation, and tell them abruptly, that he is juſt going to be ſhav'd. He pays no Regard either to Time or Place, but ſings and whiſtles in a publick Bath like a Carman. The very Nails in his Shoes betray his Clowniſhneſs; and he has ſo little of the Gentleman in him, that if he happens to paſs by *Archias* the Fiſhmonger's Shop, he buys his own Dinner, and carries it home himſelf thro' the publick Streets.

NOTES

NOTES.

(*a*) *THEOPHRASTUS* gives a larger Senſe to *Clowniſhneſs*, than his Maſter *Ariſtotle* had done. *Ariſtotle* takes it in that Senſe, in which it is only oppos'd to Good Breeding and Affability: But *Theophraſtus* takes it in that Senſe, in which it is oppos'd to Urbanity, to Decency of Behaviour and Dreſs. This Character was deſign'd to be a Character of *Clowniſhneſs* in general; but yet the Strokes which compoſe it are moſtly borrow'd from a Country Life, becauſe thoſe Perſons, who are engag'd in ſuch a Way of Life, have not the Opportunity of improving and forming themſelves, by the Politeneſs of a City Converſation; for which Reaſon, as the Tranſgreſſions of the Laws of common Decency and Good Breeding are more frequent, and more groſs in them, ſo do they more readily expoſe them to the Eyes of a Characteriſtick Writer, as the proper Objects of Ridicule.

(*b*) The Ἐκκλησίαι or publick Aſſemblies at *Athens*, were Meetings of the People in order to conſult about the Affairs of the Commonwealth. In theſe there was no Diſtinction of Quality: All Citizens, provided they were Free Men, were admitted. They were of two Sorts: Thoſe in which the People met of their own Accord; and thoſe to which they convened by an Order of the Magiſtrates.

(*c*) The Antients did not commonly wear Breeches or Trouzes, but only when they ran Races, or acted upon the Stage. The common Habit of the *Greeks* and of the *Romans* was a looſe Gown, that hung from their Shoulders quite down to the Ground. The Nature of this Dreſs ſufficiently ſhews the Indecency of the Poſture of this Clown.

(*d*) The Original is imperfect in this Place. One Word is wanting, which the Learned *Iſaac Caſaubon* has ſupplied, according to the Senſe which I have repreſented in the Tranſlation. Among the Antients, Servants had a certain Quantity of Corn allow'd them every Month; about ſix Pecks according to *Donatus*. " *Servi quaternos Modios ac-*
" *cipiebant Frumenti in Menſem : & id Demenſum*
" *dicebatur; & utrum a Menſe, an a metiendo in-*
" *certum eſt.*" In *Terent. Phorm.* Act. 1. Scen. 1. The Clown therefore, laying aſide all Manner of *Decorum*, made no Diſtinction between the Maſter of the Family and his menial Servants, but ſtinted himſelf to an Allowance, as well as the reſt of his Family. Nothing can be imagin'd more contrary to the Rules of common Decency than ſuch a Behaviour.

(*e*) The New Moons were obſerved as Feſtivals and Days of Rejoicing both by the *Jews* and the *Gentiles*. Amongſt the *Jews* thoſe Days had the Sanction of a divine Lawgiver; and this Ceremonial Law was probably enacted to perpetuate the Memory of the Creation of the World out of a *Chaos* of Darkneſs; for the Antient *Jews* reckoned their New Moons, not from the exact Conjunction of the two Luminaries, but from the firſt Appearance of the New Moon, *i. e.* not from the Time when the Moon was entirely dark, but from the Time when Part of it was enlightned. Among the *Gentiles* the New Moons were ſacred to *Apollo*, *i. e.* to the Sun, which was look'd upon as the Fountain of Light, and the Cauſe of the New Moons. At theſe Solemnities Prayers and Sacrifices were offer'd for the Proſperity of the Commonwealth the enſuing Month, and Games and publick Entertainments were exhibited for the Diverſion of the People.

CHAP.

CHAP. V.

Of False Complaisance.

(*a*) *FALSE COMPLAISANCE is a Manner of Converſation, which indeed creates Pleaſure, but yet is not altogether conſiſtent with Sincerity and Honeſty.* He that endeavours to recommend himſelf to the Favour of Men by this Method, ſalutes you at a great Diſtance, and then coming up, he accoſts you with a *Good Sir, I kiſs your Hands.* He will tell you that you (*b*) look wonderfully well, and admire, and bleſs the good Fortune he has had in meeting with you: He gently takes you by the Hand, and earneſtly deſires he may have the

Honour of waiting upon you ſome Part of the Way: He will not leave you 'till you have nam'd the Day when he ſhall have the Happineſs of ſeeing you again; and when, with a ſeeming Reluctance, he parts with you, he is as full of your Praiſes as when he firſt met with you. If any Difference is ſubmitted to his Arbitration, he endeavours to pleaſe both Parties, that ſo he may ſeem to be their common Friend. If he happens to be in Company with Strangers, he tells 'em, that tho' they are not Maſters of the *Attic* Elegance, yet they have more Honeſty and Sincerity than the *Athenians*. If a Friend invites him to Dinner, the firſt Thing he deſires of him is, that he may have a Sight of his pretty Children: And when they appear, *Bleſs me!* ſays he, *they are the very Pictures of their Father*; he fondly takes them up in his Arms, kiſſes

kiſſes them, and makes them ſit by him: And, as he knows that all this creates a ſecret Pleaſure to the Father, he continues to play and joke with 'em, ſaying to one, Thou art a (*c*) chopping Boy, and to another, Thou art as ſharp as a Needle: He ſets them upon his Knees, and dandles them 'till they fall aſleep; tho', at the ſame Time, he wou'd give any thing to be rid of his Load. ---- (*d*) A Man of this Complexion takes great Care not to be offenſive either in his Perſon or Dreſs; for which Reaſon he trims himſelf every Day, keeps his Teeth as white as Snow, has a new Suit of Cloaths every Week, and ſmells as ſweet as a Perfumer's Shop. When he is in the Market-Place he never fails to keep to that Part of it where the Bankers ſit, becauſe Men of Credit and Faſhion uſually reſort thither. He frequents thoſe publick Schools

in which young Noblemen perform their Exerciſes, that he may enjoy the ſublime Pleaſure of being ſeen and admir'd by 'em. His Vanity is ſo exceſſive, that in the Theater when any publick Entertainment is exhibited, he always (*e*) plants himſelf cloſe to the Elbow of ſome great Man. He affects to make himſelf conſiderable in the greateſt Trifles: He is always making ſome Purchaſe; but yet not for himſelf, for moſt of what he buys is deſign'd for Preſents to his Friends at *Byzantium*. He ſends a *Spartan* Dog to *Cyzicus*, and a Pot of *Hymettian* Honey to *Rhodes*, becauſe theſe Things are Rarities in thoſe Places: And in all theſe Tranſactions, he is very careful that the whole Town ſhall be acquainted with his Generoſity. A Man of this Make keeps a Nurſery of Monkeys, Apes, and *Sycilian* Doves: He is a *Virtuoſo* in every

every Thing that is curious, and collects Dice made of the Bones of a Doe, round Eſſence Bottles from *Thurium*, twiſted Canes from *Sparta*, and fine Pieces of Tapeſtry fill'd with *Perſian* Figures. His Ambition and Pride, being of a peculiar Nature, make him affect Greatneſs in a very ſingular Manner. He has a little neat Hall, ſtrewed with Sand, fit for Wreſtling, and a handſome Tennis-Court belonging to his Houſe: Theſe he lends by Turns to Philoſophers, (*f*) Sophiſts, Prize-Fighters, and Muſicians, to perform their Exerciſes and publick Entertainments: And all this he does to pleaſe his Vanity, in ſeeing all the Company point to him, and hearing them ſay among themſelves, There's the Owner of theſe fine Buildings.

NOTES.

(*a*) WE have already had the Character of a Flatterer in CHAP. II. This contains the Character of one who is complaiſant even to a Fault. *Plato* has given us two Deſcriptions of Flattery, which, in Effect, are the ſame, and agree exactly with that which *Theophraſtus* gives here of Falſe Complaiſance. Κολακεία ὁμιλία ἡ πρὸς ἡδονὴν, ἄνευ τοῦ βελτίςου. ἕξις ὁμιλητικὴ πρὸς ἡδονὴν, ὑπερβάλλουσα τὸ μέτριον. In Ὅροις. Edit. *Serrani*. Tom. 3. p. 415. Theſe two Characters, tho' they are near of Kin, yet do they deſcribe Vices, which are very diſtinct from each other. Falſe Complaiſance is in its Nature only a Degree of Flattery, a Part of the Whole. But the greateſt Difference between theſe two Vices is in Point of Viciouſneſs. The Flatterer has a ſelfiſh Deſign in View; and in order to compaſs it, he endeavours to make Men in Love with their Failings: but he who is falſely complaiſant, only endeavours to obtain the Favour and Good Will of others, by his exceſſive Civility. 'Tis true they are both Flatterers and falſe Complaiſants; and both of 'em tranſgreſs, in different Degrees, the Rules of Sincerity and Honeſty; but yet the Deſign and Behaviour of the former is much more culpable than the Deſign and Behaviour of the latter; for Flattery is a Vice in all its Circumſtances, whereas falſe Complaiſance is ſo only in certain Reſpects; according to that of *Tully de petitione Conſulatus*. c. 11. "*Etenim* "(*Blanditia*) *cum deteriorem aliquem aſſentando fa-* "*cit, improba eſt; cum amiciorem, non tam vitu-* "*peranda.*" A falſe Complaiſant may poſſibly have ſome

ſome private Advantage in View; but 'tis eſſential to the Character of a Flatterer, to entertain ſelfiſh and baſe Deſigns.

(*b*) The Original in this Place is ſomewhat obſcure. And tho' all Manuſcripts agree in the ſame common Reading, yet, for my Part, I think that there muſt be a Defect. But as it is not my preſent Buſineſs to correct the Text of *Theophraſtus*, ſo will I propoſe nothing. Thoſe that have made Conjectures have hitherto had no Succeſs. In the Tranſlation I have given two Senſes, according to either of which the Emendation may and ought, I think, to be made.

(*c*) The *Greek* of this is capable of ſeveral different Senſes, each of which is good in its Kind. The *French* and *Engliſh* Tranſlators, who have gone before me, have follow'd the common Acceptation of the Words; but the Senſe, which I have repreſented, ſeems to be more agreeable to the Character that lies before us. The Deſign of the falſe Complaiſant, who is here deſcrib'd, was to compliment and flatter the Father indirectly by the Means of his Children: Now the Senſe, which I have given to this Paſſage, includes a ſecret and freſh Compliment to the Father; whereas the common Senſe contains no Compliment, either to the Father or to his Children, diſtinct from what the falſe Complaiſant had already ſaid and done.

(*d*) This and what follows has no Manner of Relation to the general Character in this Chapter: In all Probability it made Part of another, the Title of which might have been, concerning a proud effeminate Fop. But this Title and the Beginning of the Chapter being loſt, the *Copiſts* annex'd the Remainder to the foregoing Chapter. This had been taken Notice of by *Iſaac Caſaubon*; and it was further his Opinion, that the latter Part of this preſent Chapter of Falſe Complaiſance was alſo loſt. I thought it neceſſary to appriſe the Reader of this, and

and not let it go unobſerv'd, as the *French* and *Engliſh* Tranſlators have done.

(*e*) 'Tis evident, from the *Scholiaſt* upon *Ariſtophanes*, that the publick Places at *Athens* were divided into ſeveral Partitions, according to the different Ranks and Conditions of Men. The Commonwealth, by a publick Decree, allow'd thoſe to ſit in the uppermoſt Places, who had ſignaliz'd themſelves in the Service of their Country. This Reward was eſteem'd ſo honourable, that Children frequently claim'd Precedency in Right of their deceaſed Parents. So that the Behaviour of the Perſon here deſcrib'd, was both a Piece of Vanity and of Injuſtice: It was not only a Tranſgreſſion of the Rules of Decency and Modeſty, but was even contrary to the Laws of *Athens*.

(*f*) A *Sophiſt* is properly a Wiſe Man. So that the original Meaning of this Word is the ſame with that of *Philoſopher*. But this Title was fallen into Contempt long before *Theophraſtus* his Time; when certain Philoſophers put their Learning to publick Sale, and taught Philoſophy and Eloquence in a mercenary Manner. It has ever ſince been generally applied to thoſe, who made a Trade of their Profeſſion, who had only a ſuperficial Knowledge of Things, and who endeavour'd to captivate the Minds of their Auditors, by an outward Appearance of Argument and a vain Shew of Words.

CHAP

CHAP. VI.

Of Abandon'd Impudence.

ABANDON'D IMPUDENCE may very well be ſaid to conſiſt in *the ſaying and doing of the baſeſt Things without any Senſe of Shame.* A Wretch of this Complexion never conſiders the Danger of being perjur'd, but is always ready to take an Oath upon the ſlighteſt Occaſion; can with Abundance of Patience hear himſelf evil ſpoken of, and is wholly unconcern'd at the greateſt Affronts that are offer'd him. You may ſee him daily in the Market-Place converſe with mean and vile Perſons: He

He delights and prides himſelf in Obſcenities; is not only ready to have a Finger in every Thing that does not concern him, but is thoroughly confirm'd in Impudence, and, like a true Rogue in Grain, will undertake and do any Thing. He is not aſham'd, even when he is ſober, to dance a (*a*) *Cordax* on a publick Stage without having a Mask on to diſguiſe him: He joins with Jugglers, Rope-Dancers, and Poſture-Maſters; and, when they exhibit their Performances to the Publick, he collects the Money of the Spectators for them; and if any Perſon brings a Ticket, and demands to be admitted *Gratis*, he'll not fail to pick a Quarrel with him. He is a Jack of all Trades: Sometimes an Innkeeper, ſometimes a Pimp, and ſometimes a Collector of Taxes. There is nothing ever ſo vile and baſe but what he'll undertake: To-

day

day he performs the Office of a publick Cryer, to-morrow that of a Cook, and the next Day he turns Gameſter. This Villain is a Stranger to the common Sentiments of Humanity, is ungrateful to his Parents, and refuſes to aſſiſt them in their Neceſſities. When all other Trades fail, he has Recourſe to Thievery: He frequently comes under the Hands of publick Juſtice, and a Goal is more his Home than his own Houſe. He is one of thoſe Miſcreants who gather a great Crowd about them with a loud and hoarſe Voice, and when they are met together he abuſes them and calls them all to nought: Some are ſuch Fools as to preſs forwards to hear him, but others are ſo wiſe as to get clear of the Crowd, and march off without giving him a Hearing: However the abandon'd

Wretch

Wretch goes on with a ſenſeleſs Story, of which ſome hear only the Beginning, ſome but a Word or two, and ſome, tho' they get an entire Part of what he ſays, yet 'tis ſuch incoherent Stuff that they cannot tell what to make of it. The Rogue will even chuſe to expoſe himſelf after this Manner in Times and Places of the greateſt Concourſe, and his utmoſt Ambition ſeems to be, to make himſelf as publick as he is wretched. He is an eternal Wrangler, and is always up to the Head and Ears in Law, either as Defendant or Plaintiff. (*b*) When he has good Aſſurance of the Succeſs of his Cauſe, he'll not fail of ſtanding to a Tryal; but if he has the leaſt Apprehenſion of Danger, he'll infallibly abſent himſelf on the Day of Hearing, and excuſe his Non-

Ap-

Appearance by downright Perjury. You may often ſee him among the Lawyers, with all the Enſigns of Buſineſs about him; hugging in his Boſom a (*c*) Box of Papers, and having both his Hands loaded with great Bundles of Writings. He glories in being the Patron of all the Pettifoggers and Pedlars, whom he keeps under him by lending them ſmall Sums of Money at an (*d*) extravagant Intereſt. When Pay-Day is come, he goes into all the Victualling-Houſes and Fiſhmongers Shops in Town, to find out his Debtors, and makes a (*e*) Purſe of his Mouth, by throwing into it the Intereſt-Money and Profits which ariſe from his baſe Dealings. His Language and the very Tone of his Voice are conformable to his Manners; which makes it very un-

unpleaſant, not to ſay unſupport-able to have to deal with thoſe whoſe Mouth is full of Calumny, and whoſe Voice is ſo loud as to make the whole Market-Place and the Shops ring.

NOTES.

NOTES.

(*a*) THIS Dance was perform'd by impudent Poſtures, and very indecent Motions of the Body. Among the Antients, Dancing in general was look'd upon as an indecent Thing; inſomuch that the *Grecian* Orator reproach'd *Philip* for keeping Company with thoſe who would dance when they were drunk. But for a Man to dance when he was ſober, was eſteem'd ſo ignominious, that *Nemo ſaltat ſobrius* was a common Proverb. And in theſe Characters we ſee, that for a Man to ask another to dance, who is not yet in his Cups, is reckon'd ſuch an Impropriety of Behaviour, that it ſerves for the finiſhing Stroke in the Character of that Vice. Καὶ ὀρχησόμενος ἅψασθαι ἑταίρᾳ μηδέπω μεθύοντος. But the profligate Fellow here deſcrib'd, carries his Impudence ſtill further, for he dances not only when he is ſober, without being ask'd, but alſo in publick, without having a Mask to diſguiſe him, as Stage-Actors commonly had.

(*b*) The Reader, that will be at the Pains of comparing this and the foregoing Paragraph with the Original, will perceive that the Tranſlation here has run very much into a Paraphraſe: And therefore I take this Opportunity of giving Notice, once for all, that I thought myſelf oblig'd to follow this Method, when the Original was very elliptical, or obſcure, or when I endeavour to give a new Turn to any Paſſage. All which Reaſons will, I hope, juſtify what I have done.

(*c*) This Box ſerv'd to much the ſame Purpoſes that our Lawyers Bags do now-a-days. It was of a roundiſh Form. The Gloſs upon this Place, which is found in four of the Manuſcripts which were col-

lated by or for Dr. *Needham*, ſays, that it was made of Copper or Braſs. Σκεῦος ἦν χαλκοῦν. But the *Scholiaſt* upon *Ariſtophanes* ſays, that ſome of theſe Boxes were alſo made of Earth. Ἄγγος τὶ χαλκοῦν ἢ ἐκ κεράμου.

(*d*) *Potter* (or rather *Samuel Petit*) quotes from *Ulpian* an *Attic* Law, which runs thus, *Let Uſurer's Intereſt-Money be moderate.* This might poſſibly have been only a modern Law, if ever it had the Force of a Law: For *Caſaubon* denies that exceſſive Uſury was ever reſtrain'd by any *Attic* Law. On the contrary one of *Solon*'s Laws was, *That Money might be lent at whatever Intereſt the Uſurer pleas'd:* Τὸ ἀργύριον ϛάσιμον εἶναι, ἐφ' ὁπόσον ἂν βούληται ὁ δανείζων. 'Tis certain however, that Uſury ran to a very great Height at *Athens*. The common Rate was to pay one *Drachm* every Month for the Uſe of one *Mina*, *i. e.* (according to Dr. *Bernard*'s Valuation) 8*d.* ¼ for 3*l.* 8*s.* 9*d.* which anſwer'd to the *Centeſima* of the *Romans*, and to our Twelve *per Cent.* Extortioners, to be ſure, never fail'd of making greater Profits. The Practice of the abandon'd Wretch in this Character was, to take one *Obolus* and a half every Day for the Uſe of one *Drachm* lent, *i. e.* 2*d.* $\frac{1}{16}$ for 8*d.* ¼, one Quarter of the principal Sum. An exceſſive Uſury! which could not be practis'd but by one who had loſt all Sentiments of Humanity.

(*e*) The *French* and *Engliſh* Tranſlators have entirely miſtaken the Senſe of this Paſſage. To ſet it in its full Light, it ought to be obſerv'd, that it was cuſtomary at *Athens*, among thoſe that were of the baſer Sort, when there was a Hurry of Buſineſs, to put into their Mouths what they got, either by ſelling their Goods, or by lending Money upon Uſury.

CHAP.

CHAP. VII.

Of Loquacity.

LOQUACITY, to give a ſhort Definition of it, is *an Intemperance of Speech.* When you are in Company with a Loquacious Man, whatever Diſcourſe you begin, he immediately interrupts you, tells you that you miſtake the Matter, that he perfectly underſtands it, and, if you will but have the Patience to hear him, will fully inſtruct you. If he does vouchſafe to let you tell your own Story your ſelf, he'll nevertheleſs ſtop you every now and then, ſaying, *Give me Leave, with-*

out interrupting you, to put in a Word or two; or, *Ay, I remember now, 'tis juſt as you ſay; I thank you for putting me in Mind of it: What an infinite Pleaſure and Advantage there is in mutual Converſation!* or, *Why really that is a Circumſtance which I had forgot*; or, *I muſt confeſs that you have ſoon apprehended this whole Affair*; or, *I have waited a long while till you came to this Circumſtance, to ſee whether we ſhould be of the ſame Opinion.* Theſe and many other ſuch like Phraſes he has, which are of general Uſe to him, and which he pops upon you ſo faſt, that you are out of Breath and quite weary, before you have told half of your Story. When he has thus almoſt worried to Death every ſingle Perſon he has met with, he intrudes himſelf into Knots and Circles of Men; and though they are intent upon earneſt Buſineſs, yet he ſo torments and perſecutes them

them with his impertinent Prating, that they are forc'd, for the Sake of Peace and Quietneſs, to betake themſelves to their Heels. He frequents all the publick Schools and Academies in Town, keeps the Maſters and Teachers in Diſcourſe, and ſo hinders the Scholars from learning their Leſſons, or performing their Exerciſes. When a Loquacious Man has once got into your Company, he ſticks ſo cloſe to you, that 'tis next to an Impoſſibility to get rid of him: If you ſignify your Intention to go away, he wont ſuffer you to go alone, but will himſelf wait upon you and conduct you to your own Houſe. If he happens to get the Wind of any Thing that has been ſaid or done at a publick Aſſembly, he makes it his Buſineſs to communicate it to every Body. He is never at a Loſs for Matter or Words to entertain you with: Rather than hold his

Tongue he'll give you a long and particular Account of a famous Battle, that was fought when (*a*) *Ariſtophon* the Orator was *Archon*, or of that of the *Lacedemonians* under the Command of *Lyſander*; nay, he'll repeat you a Speech which he has, ſome Time ſince, made in Publick, and which, as he ſays, met with univerſal Applauſe. In all his Diſcourſes he mixes ſo much Scandal and Invective againſt the common People, that what he ſays is but little regarded by thoſe that hear him: They either immediately forget it, or it may be take a Nap, or even give him the Slip in the midſt of his Narration, and leave him talk to himſelf. When he ſits upon the Judgment-Seat, he hinders his Aſſiſtants from entring into the Merits of the Cauſe; in the publick Theater he diſturbs the Spectators; and at an Entertainment he hinders all the Company

Company from eating by his exceſſive Talkativeneſs: At the ſame Time he ingenuouſly confeſſes, that there is nothing which a Loquacious Man dreads more than Silence, and that his Tongue runs ſo glib in his Mouth, that 'tis impoſſible for him to ſtop it, altho' every Body tells him that he prates and chatters more than a Swallow. In ſhort, he bears, with abundance of Patience, the Ridicule to which this Diſtemper expoſes him; and is not angry even with his own little Children if, when they go to Bed, they make him the Compliment, Pray Papa tell us ſome little Story to put us to Sleep.

NOTES.

(*a*) *ARISTOPHON* was *Archon* Olymp. CXII. 3. The Battle here hinted at was, according to *Caſaubon*, that of *Arbela*; and though this really happen'd the Year before, yet ſince the Report of it, together with the Account of the Death of *Darius*, came into *Greece* but when *Ariſtophon* was *Archon*, upon theſe Accounts, ſays he, the Battle itſelf was commonly reckon'd to have happen'd in his *Archonſhip*. But this is ſuch a *Legerdemain* Way of making out Things, as was unworthy of *Caſaubon*. Beſides, this Suppoſition does not anſwer the full meaning of the Original, which ſays expreſly τὴν ἐπ' Ἀριζοφῶντος γενομένην μάχην. And therefore we muſt ſay with *Palmerius*, that the Battle here hinted at was that of *Megalopolis*, which really happen'd when *Ariſtophon* was *Archon*, and in which the *Lacedemonians* loſt the Day againſt the *Macedonians*, and where forc'd to ſubmit to their Yoke. It was not very material to inform the *Engliſh* Reader of theſe Particulars; and this Note might have been ſpar'd, if Mr. *Budgell* has not miſled his Reader by following the Error of *Caſaubon*, which he might have corrected upon the Paſſage of *Palmerius* which Dr. *Needham* had quoted. ---- Mr. *Budgell* has alſo made another Miſtake in the very next Line, in calling the Encounter between the *Lacedemonians* and the *Athenians* a Skirmiſh. In this he was poſſibly miſled by the Anonymous *Engliſh* Tranſlator, who in his Marginal Note calls it *a very ſimple Buſineſs*. But the Encounter between the *Lacedemonians* under the Command of *Lyſander*, and the *Athenians* under the Command of *Conon*, was no ſuch inconſiderable Action, whether we ſuppoſe that to be meant, in which *Conon* conquer'd *Lyſander*, or that in which *Lyſander* conquer'd

conquer'd *Conon*. The latter was a Sea-Fight, in which the *Attic* Fleet was utterly deſtroy'd, and the Conſequence of this Victory was the Impoſition of the thirty Tyrants at *Athens*; the former Encounter was on the Continent, and in this *Lyſander* loſt his Life.

CHAP.

CHAP. VIII.

Of News-making.

NEWS-MAKING properly conſiſts in *relating Things which have neither been ſaid nor done, but are invented by, and put together at the Will of the News-maker.* When a Man of this Complexion meets an Acquaintance, he immediately opens himſelf, puts on a pleaſant Countenance, and aſks him, What Part of the World he comes from: *What good Thing*, ſays he, *have you to communicate? Have you nothing that is new upon any Subject?* He goes on in the ſame Strain; *What is there nothing new ſtirring? Me-*

Methinks the Report that goes about Town is very good. And then, without giving you Time to anſwer, he adds, *What do you ſay to this Matter? What have you heard nothing of it? Well then,* ſays he, *give me Leave to entertain you with this Piece of News; I am ſure you'll be agreeably ſurpris'd.* He then trumps up ſome obſcure common Soldier, or *Aſteus* the Trumpeter's Boy, or *Lycon* the Engineer, who, he ſays, are juſt come from the Battle, and have given him this Information; at the ſame Time taking particular Care, in producing his Authors, to name ſuch Perſons, as no Body can poſſibly lay hold of to examine, and confute what he ſays. Upon this Authority he proceeds to tell you that *Polyſperchon* and and the King have entirely defeated their Enemies, and that *Caſſander* is taken Priſoner. If a Stander-by happens to put a ſmall Queſtion to him,

him, and aſks him if he really believes all this, he replies; *Do I really believe all this! moſt infallibly: Why this whole Affair is nois'd about all the City; the Report increaſes, and ſpreads itſelf far and wide: Every Body agrees in relating the ſeveral Circumſtances, and that there has been a moſt bloody Battle. Nay, I am further confirm'd in this by the great Alterations which I have lately obſerv'd in the Countenances of the Miniſters of State. Beſides I have heard by the by, that there is a certain Perſon conceal'd in one of their Houſes, who has been come from* Macedon *theſe five Days, and was an Eye-Witneſs to all theſe Tranſactions.* When he has thus made an End of his Tale, he breaks forth into the moſt compaſſionate Expreſſions, and acts his Part ſo well, that you'd almoſt ſwear he is in earneſt. *Unfortunate* Caſſander! ſays he, *The unhappy wretched Man! he was as great and*

and as powerful as any other; *but ſee what Fortune is able to do.* He ends in recommending what he has ſaid to your Secrecy: He told it to you becauſe you are his particular Friend, but deſires that it may go no further; though, as ſoon as he has left you, he runs and tells the very ſame Story to every Perſon he meets in Town.---- I have often wonder'd what this Sort of Men could poſſibly propoſe to themſelves, by inventing and ſpreading ſuch groundleſs Stories; for they in reality not only tell ſo many Lyes, but frequently become great Sufferers by this idle Diverſion. Some of them, when they have been in the publick Bath, have gather'd a Multitude of People about them, and in the mean Time have had their Cloaths ſtolen away from 'em. Others, while they have been gaining compleat Victories, both by Sea and Land in the *Portico*, have neglected

neglected their own Buſineſs, and been nonſuited. I have known many of this Fraternity, who have taken ſeveral Towns by a verbal Aſſault, but have, at the ſame Time, unfortunately loſt a good Dinner for their Pains. The whole Life and Converſation of theſe Men is a continued Scene of Baſeneſs and Miſery: They idle away their own Time in the moſt publick Places of the City, and they vex and torment their Hearers with the groundleſs Reports, and falſe Relations which they put upon 'em.

CHAP.

CHAP. IX.

(a) *Of* Impudence, *as it proceeds from* Covetouſneſs.

THE particular Vice which I mean to deſcribe, is *a Contempt of Reputation for the Sake of ſome baſe Gain.* A Man of this Complexion has the Front to aſk another to lend him Money, whom he has already cheated. (*b*) When he offers a Sacrifice to the Gods, he is ſure to defraud them of their Due: Inſtead of burning that Part of the Victim which belongs to them, and feaſting himſelf on the Remainder, he puts it all in Salt againſt another Day. At the ſame

ſame Time he'll beg a Dinner of his Neighbour; and tho' he has forc'd himſelf upon him, yet has he Aſſurance enough to make himſelf ſo free, as to take a great Quantity of Victuals off the Table, and give them to his Man (*c*) *Tibius*, bidding him, in the hearing of the whole Company, to be ſure to make much of himſelf. This Fellow never does any Piece of Service to another, but with a View of being repaid. When he goes to Market, (as he always does himſelf,) he never forgets to put his Butcher in Mind how much he has been his Friend, and to give him broad Hints that he ought, upon that Account, to favour him in the Price of his Meat: He takes great Care to place himſelf next to the Scales, and is never ſatisfied, though he has his full Weight, but will be always throwing ſomething in over and above his Due; which if the Butcher

Butcher connives at, all is well; but otherwiſe the Rogue will ſteal ſomething out of the Shop, and have the Impudence to carry it off with a ſeeming Jeſt. If any Country Friends, who lodge in his Houſe, deſire him to hire a Place for 'em in the Theater, the cunning Varlet will make the Bargain ſo, that himſelf and his whole Family ſhall be admitted the next Day to ſee the Entertainment *gratis*. He envies others the Advantage of the good Bargains which they make; and if any one has, by Chance, met with a Penny-worth, he is ſo ſaucy as to inſiſt upon going Shares in the Profit. A Man of this Make is continually treſpaſſing on the good Nature of others. When he is in a Strangers Houſe, he'll borrow of him ſome Barley, or Straw, or any thing elſe that he wants, and have the Confidence withal to bid him bring it home to

him. He'll go into a publick Bath, uſe all the bathing Veſſels, and pour Water upon himſelf, before the Face, and againſt the Will of the Maſter of the Houſe; and when he has waſh'd and clean'd himſelf well, he accoſts his Hoſt after the following Manner: *Friend*, ſays he, *I have us'd your Bath, but as I bath'd myſelf I am not at all oblig'd to you, and ſo I am your humble Servant.*

NOTES.

NOTES.

(*a*) THE Title of this Chapter, in the Original, is barely *of Impudence*; which, ſtrictly and properly ſpeaking, conſiſts in the doing of baſe Things without being aſham'd. And this is the Definition which *Ariſtotle* has given of this Vice. But *Theophraſtus* had a particular Sort or Species of Impudence in View. And the Reader is to take Notice, that the full Meaning of this, and of the other Titles of theſe Characters muſt be taken, not from the general Senſe which they bear in common Language, but from the Definitions which follow. As I have endeavour'd all along, to repreſent the Senſe of the Original as nearly, as the Difference of Language would allow, I have been oblig'd in tranſlating this, and ſome other Titles, to make a little Addition. The Tranſlators, that have gone before me, have taken the ſame Liberty; and this is nothing but what ought in ſuch Caſes to be allow'd. *Plato* has given the ſame Definition of Impudence that *Theophraſtus* has repreſented here. Ἀναισχυντία ἕξις Ψυχῆς ὑπομονητικὴ ἀδοξίας, ἕνεκα κέρδους. In Ὅροις Edit. *Serrani*. T. 3. p. 416.

(*b*) The Tranſlation of this Paſſage is ſo full, that it may well paſs for a little Commentary. However, for a further Explanation of it, let it be obſerv'd, that the Antients, when they ſacrific'd, never fail'd to offer Part of the Victim to the Gods: The Remainder they either feaſted upon, or divided it into Parts, which they ſent as Preſents to their Friends. See *Caſaubon* on the 12th Charact. *Turneb.* Advers. Lib. 7. *c.* 6. & 23. and *Taubman* on *Plaut. Mil.* Act. 3. Sc. 1. v. 117. The firſt of theſe Cuſtoms was ſtill obſerved, when a Beaſt was ſlain for common Uſe. And when they ſat down to their common Meals, an Offering was made, both of Arids and Liquids, to ſome God or Goddeſs. See the next Chapter.

3. *Tibius* in thoſe Days was a common Name for Men-Servants. *Caſaubon*, being miſled by an Error, both in the Manuſcripts and printed Copies of *Theophraſtus*, gave a very different Senſe to this Paſſage. By the Perſon, that attended on the Impudent Fellow in this Character, he underſtood ſuch a one as the *Greeks* call Σκιὰ, and the *Romans Umbra*, a Shadow, *i. e.* one who had not been invited, but was brought to the Entertainment by a Perſon who had been invited. But this cannot poſſibly be the Senſe of this Place. For thoſe Perſons that came to an Entertainment as *Umbræ* ſat at Table, and far'd as well as thoſe that had been invited. This is evident from *Horace*, Lib. 1. Ep. 5. v. 28.

---- *Locus eſt & pluribus Umbris.*

Whereas the Perſon here concern'd was manifeſtly a Waiter. The Correction in the Original of Τίθιε for Τίμιε is owing to *Salmaſius*. And this is one of thoſe plain and neceſſary Emendations, which every Perſon of Judgment will admit of, altho' it be not countenanc'd by any Manuſcript.

CHAP.

CHAP. X.

Of Sordid Parſimony.

SORDID PARSIMONY *is a Paſſion for ſaving what one has in very improper Circumſtances.* A Man of this Temper is ſo far from being favourable to his Debtors, that he never fails of (*a*) going to their Houſes to demand his Intereſt Money, be it never ſo ſmall, even before 'tis fully due. When he makes an Entertainment, he carefully obſerves how the Cups go round, keeps an exact Account how much each Man has drank, and is ſure to offer to *Diana* a leſs Offering than any one in the whole Company. When he ſettles Accounts with his

Houſe-keeper, he ſays that all the Proviſions which he has laid in, have been very dearly bought, though in Truth they are ſo many Penny-worths. He is a niggardly Maſter to his Servants; for if they happen to break an earthen Pot or Diſh, he infallibly deducts out of their Allowance, to the full Value of the Damage. If his Wife has loſt but a little Piece of Braſs Money, he'll remove the Furniture of the whole Houſe out of its proper Place, and ſearch into every Nook and Corner till he has found it. Whatever Commodities he deals in, he'll take Care to ſell them at ſo high a Rate, that the Buyer ſhall have no Advantage by his Purchaſe. He'll never ſuffer any Perſon to gather ſo much as one ſingle Fig out of his Garden, or even to pick up an Olive or a Date, though they are Fallings: And if you go over his Grounds,

Grounds, you may depend upon being indicted for Treſpaſſing. (*b*) He is in perpetual Fears of being wrong'd by his Neighbours; for which Reaſon he makes every Day a Viſit to the Bounds of his Eſtate, to ſee if any Body has remov'd them, and encroach'd upon his Land. This vile Fellow is a perfect Uſurer: If his Debtors do not ſatisfy him exactly at the Time appointed, he'll not only inſiſt upon Forbearance-Money, but alſo exact Intereſt upon Intereſt. If he invites any Neighbours to dine with him, and he has ſome broken Victuals in the Houſe, he'll take Care to have them minc'd, and cook'd up for the preſent Entertainment. When he goes to Market, he is ſo very loth to part with his Money, that he frequently comes back again without buying any Thing. His great

Skill in all the Arts of ſaving, enable him to give his Wife moſt excellent Lectures in Houſe-wifery. *Never lend any Salt or Matches; no, nor any Pot-herbs, or Flower, or any Thing that may be ſpent in the Houſe; for all theſe little Things*, ſays he, *amount to a great Deal at the Year's End.* In few Words: A Man of this ſordid Temper, cannot find in himſelf the Heart to enjoy what he has; his Coffers are cover'd all over with Duſt and Mould, and the Keys are eaten up with Ruſt. He makes himſelf ridiculous, by wearing Cloaths, that are too ſhort and ſtraight for him by half. He makes Uſe of an Eſſence-Bottle, that does not hold above two or three Drops. To ſave the Charges of being frequently trimm'd, he orders his Barber to ſhave him to the Quick. He takes off his Shoes in the Middle of the Day, to make 'em laſt the

the longer. And whenever he has his Coat ſcour'd, he begs and prays the Fuller, to put plenty of Earth into it, that it may not get any new Spots in Haſte.

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NOTES.

(a) MR. *La Bruyere*, in his Tranſlation of this Paſſage, has exhibited a Senſe, which has no manner of Foundation in the *Greek*; and yet he has been followed in this by the Anonymous *Engliſh* Tranſlator, and by Mr. *Budgell*. *Caſaubon* thought this Paſſage ſo difficult, that tho' he has propos'd ſeveral different Senſes of it, yet he ingenuouſly confeſſes, that none of 'em was fully ſatisfactory to him. The Turn, which I have given to this Paſſage, ſets it in a clear Light: It affords a Senſe, which is very agreeable to the Character of the Perſon deſcrib'd, and which is manifeſtly ſupported by the *Greek*, without making any Alteration in the Text. Ἐν τῷ μηνὶ is not every Month, but literally within the Month. In the ſame Senſe *Xenophon* has ſaid *Pæd.* 5. Ἐν ἓξ ἢ ἑπτὰ ἡμεραις ἐλθεῖν *i. e.* within ſix or ſeven Days; and ἐπὶ τὴν οἰκίαν is for ἐλθὼν ἐπὶ τὴν οἰκίαν, by an *Ellipſis* which is common in *Greek*. But if the Reader has a Mind to inſert the Word ἐλθὼν into the Text, he may do it upon the Authority of the *Palatine* Manuſcripts, which exhibit that Reading.

(b) I have here repreſented the common Senſe of the Text. But the Learned *Salmaſius* has given a new Turn to this Paſſage; according to which it ought to be tranſlated thus: *He is in perpetual Fears of being wrong'd by his Debtors; for which Reaſon he makes, every Day, a Viſit to the Eſtates, which are mortgag'd to him, to ſee if any Body has remov'd thoſe Marks, which ſhew'd that he was the Mortgagee.* This Senſe is founded on a peculiar Meaning of the Word Ὅροι in the Original; for it ſignifies, not only thoſe Pillars

lars, or Poſts, that ſerv'd for common Land-Marks, but alſo thoſe that were fix'd in the Ground, on Purpoſe to ſhew that that Land was actually mortgag'd. *Duport* has adopted the Senſe of *Salmaſius*, chiefly for the Sake of what follows: But this ſuppoſes ſuch a Connection, as I do not ſee that *Theophraſtus* intended here; for the very firſt Word of the next Period ſhews, that he deſign'd to exhibit a new Feature. The Truth of the Matter is, that both theſe Senſes are equally good, for they both betray an equal Degree of Diffidence; and I believe 'tis impoſſible to determine which of 'em is the real Senſe of *Theophraſtus*.

CHAP.

CHAP XI.

Of Abominable Impudence.

THE particular Sort of Impudence which I mean to deſcribe, conſiſts in *placing one's Diverſion in a publick Performance of ſhameful Things.* A Man who is impudent to this Degree, will make it his Buſineſs, when he meets modeſt Women, to put himſelf in ſuch a Poſture, as that he may expoſe his Nakedneſs to their View. At the Theatre he makes himſelf a publick Nuſance, by clapping, when others are profoundly ſilent, and hiſſing thoſe Actors, whoſe Performances are approv'd of. And when the whole Audience

Audience is wound up in Attention, this ill-bred Fellow will break Wind, or commit ſome other Indecency, on purpoſe to diſturb the reſt of the Company, and interrupt the Entertainment. In a full Market he goes from Shop to Shop, diſcourſes, and ſeems to bargain with the Shop-keepers; is ſure to buy nothing, but yet takes care to ſecure himſelf a Bellyful, by taſting of all the Commodities that are expos'd to Sale. He has the Aſſurance to call People by their Names who paſs by the Street, tho' he has no Manner of Acquaintance with them; and if he perceives that they are in haſte about earneſt Buſineſs, he'll bid them ſtay and wait his Pleaſure. If he meets a Man coming out of a Court of Juſtice with a heavy Heart, for having loſt a Cauſe on which his All depended, he'll take this ſeaſonable Opportunity to wiſh him Joy.

He

He is proud of doing thoſe Things, for which he ought to bluſh: He hires a Company of Muſicians, goes to Market himſelf, ſhews to every one he meets the Proviſions which he has bought; and tho' they are utter Strangers to him, he (*a*) invites them to Supper, and takes care to call in at every Barber's and Perfumer's Shop, to let them know that he deſigns to make a drunken Bout of it. If he deals in Wine, he'll put off upon his Friends that which is ſophiſticated. He never gives his Children Leave to go ſee a Play, but when the Managers of the Houſe admit Spectators *gratis*. If he is ſent on a publick Embaſſy, he deſignedly leaves at home the Allowance, which the Government made him for his travelling Charges, and borrows Money of his Colleagues to live upon. He impoſes upon his Servants a heavier

vier Burden than they are well able to bear; and yet hardly allows them the common Neceſſaries of Life. If any Preſent is made to him in common with his Colleagues, he is importunate to have his Share to himſelf, that he may ſell and convert it into ready Money. In the publick Bath he chides his Servant, as if the Oil which he has bought for him were not ſweet, on purpoſe to have an Opportunity of borrowing ſome of his Neighbour's, and ſaving his own. If his Servants chance to find, as they follow him in the Street, ſome few Pieces of ſmall Money, he inſiſts upon having a Share, ſaying, that Luck ought to be common among the whole Company. There are many other baſe Things of the like Nature, which may help to compleat the Character of this abominable Wretch. He meaſures out himſelf to his whole Family

their

their reſpective Allowances of Corn, cheats them of one Half of their Due by a falſe Meaſure, whoſe hollow Bottom bends inwardly, and ſweeps away almoſt the other Half by his artful Management of the Strike. (*b*) ***** When the cunning Varlet pays any Debt, he tells the Money with ſuch a Slight of Hand, that out of a Sum of thirty *Minæ*, four Drachms, at leaſt, ſhall be wanting. (*c*) When he makes a publick Entertainment for his Fellow-Citizens, he takes care to ſecure, with Leave of the good Company, a Meal's Meat for his own Domeſticks out of the common Feaſt. He keeps an exact Account of every the leaſt Thing that is carried away from the Table, and has a watchful Eye over the Servants that wait, for fear that they ſhould eat ſo much as an odd Piece of Raddiſh.

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NOTES.

(*a*) CASAUBON ſuppoſes this Invitation to have been only ironical; *Ridiculi cauſâ, non ſerio.* And Mr. *Budgell* muſt have admitted of this Suppoſition, ſince he tranſlates thus: *He --- buys up Proviſions, and if he meets any one who ſeems to want a Meal's Meat, ſhakes it at him by way of Inſult, and asks him if he has a Mind to eat a Bit.* But all this is far fetch'd, little agreeable to the Character in this Chapter, and leſs to the Original. I ſee no Reaſon to ſuppoſe but that the Invitation was real; and therefore the Senſe, which I have repreſented, muſt, if I miſtake not, be the true one: Sure I am, that 'tis founded on the Letter of the Text, and perfectly agreeable to the Character in this Chapter, and to thoſe in the Sixth and Ninth, which are nearly related to this. To deſign to be drunk, to publiſh this Deſign in thoſe Places, where many idle Folks uſually reſort, and to invite Strangers to be Witneſſes and Spectators of this Abuſe of Reaſon, are all the ſure Marks of a Mind entirely loſt to all Senſe of Shame.

(*b*) There follows in the Original of this Place a broken Paſſage, which I have not attempted to tranſlate, becauſe I did not, I confeſs, underſtand it. The various Readings of the Manuſcripts do not afford any Light to it; and the Commentators have given it over as entirely loſt. However, I thought fit to give the Reader this Notice, that he may ſee that he is fairly dealt by.

(*c*) It may ſeem ſtrange to the Reader, that one ſo impudently ſordid as the Perſon here deſcrib'd was, ſhould make any Entertainment at all. But it muſt be obſerv'd, that this was done in Com-

pliance with the Cuſtom of the Country. It was uſual in *Greece*, on certain Occaſions, to make publick Entertainments for thoſe who were of the ſame Tribe, Borough, or Fraternity. And this Entertainment was provided at the Expence of one, at the publick Charge, or by a common Contribution. Of this laſt Kind the preſent Entertainment muſt be underſtood to have been.

CHAP.

CHAP. XII.

Of Unſeaſonable Behaviour.

UNSEASONABLE BEHAVIOUR *is ſuch a Manner of Converſation, as is very troubleſome to thoſe with whom you converſe.* A Man that acts unſeaſonably will intrude himſelf upon his Friend, when he is engag'd in earneſt Buſineſs, and conſult him about his own private Concerns. When his Miſtreſs lies dangerouſly ill of a Fever, he'll make her a Viſit, and behave himſelf in a gay and wanton Manner. If he ſtands in need of a Surety, he begs that Favour of one, who has juſt now ſmarted for being bound for another. If he is

ſummon'd for a Witneſs in any Cauſe, he appears in Court immediately after Judgment has been given. When he is invited to a Wedding, he takes that Opportunity to rail at the Sex. If he meets a Friend who is but juſt come off of a long Journey, he'll deſire and preſs him to take a walk with him. He is ever ready and punctual, as ſoon as a Shop-keeper has ſold his Goods, (*a*) to help him to a Chapman that would have given more. If, when he is in Company, any Fact happens to be mention'd, he riſes with an Air of Sufficiency, relates the whole Story from its very firſt Beginning, and lays it open in its ſeveral Branches and Circumſtances, tho' all the Aſſembly is as well inform'd of all theſe Particulars as himſelf. If there is any Affair which you had rather ſhould be let alone, he'll ſhew himſelf zealous in

in the Performance of it, and be ever thruſting himſelf into the Management of your Concerns, if, out of Modeſty, you do not bid him mind his own Buſineſs. When his Neighbour has ſacrific'd, and is ſet down with his Friends to feaſt on the Victim, (*b*) he'll come and demand his Share of it. If he happens to be in a Place where a Servant is chaſtis'd, all the Comfort he gives him, is to tell him that he alſo had formerly a Boy, whom he chaſtis'd in the ſame Manner, and that the poor Lad ſo reſented this Uſage, that he immediately made away with himſelf. If he is (*c*) accidentally preſent at an Arbitration, where the contending Parties deſire to have the Matter in Diſpute between them amicably determined, he, inſtead of promoting a Reconciliation, ſets them together by the Ears, and makes the Difference

ten Times greater than it was before. And, to give the finiſhing Stroke to his Character, he has the Impudence, when he is going to dance, to ask his next Neighbour, who is yet perfectly ſober, to take a Dance with him.

NOTES.

NOTES.

(*a*) 'TIS a Duty of common Friendſhip to help a Friend, that trades, to a Cuſtomer. But the Antients had certain Procurers, or Mediators, who made it their Buſineſs to get Cuſtomers, and help Tradeſmen off with their Goods. They were paid for their Trouble, and the Thing itſelf was a Trade. In this latter Senſe *Caſaubon* underſtands the Paſſage of *Theophraſtus* which now lies before us; but I think that the Humour of this Character will ſtill ſubſiſt, and the Abſurdity of the Action be the ſame, whether we ſuppoſe it to have been done by one of thoſe Mediators, or only intended as a Service of common Friendſhip.

(*b*) Mr. *Budgell*'s Tranſlation of this Place is quite foreign to the Senſe of the Original. Mr. *La Bruyere* makes the Abſurdity of this Action of the Perſon here deſcrib'd, to conſiſt in his Over-haſtineſs to demand a Share of the Victim. "*Cetoit donc un* "*Contretems de demander ſa Part prematurement*, & "*lorſque le Feſtin etoit reſolu, auquel on pouvoit meme* "*etre invité.*" But the real Abſurdity of this Action does conſiſt in his expecting and demanding any Share at all of the Victim. For the Perſon who had made the Sacrifice, had reſolv'd to conſume it in his own Houſe, and thoſe who were invited to the Feaſt, may reaſonably be ſuppos'd to be actually ſet down to the eating of it. Not to ſay any Thing of the Impudence of this Behaviour; for when any Part of the Victim was ſent to a Friend, it was ſent as a Preſent. They receiv'd it as ſuch, and they had no Right to demand it at any Time.

(c) The *French* and *Engliſh* Tranſlators, who have gone before me, have follow'd that Senſe which *Caſaubon* has repreſented in his Tranſlation. *When he is choſen Umpire by two Perſons, &c.* But he who was purpoſely choſen by the contending Parties for their Umpire, was ſaid to be ἐπιτετραμένος τὴν δίαιταν, whereas there is in the Original παρὼν διαίτῃ, which, as *Duport* has accurately obſerv'd, denotes only an accidental Preſence. I have follow'd the Senſe which this Obſervation afforded, as well becauſe it ſtrictly expreſſes the Meaning of the *Greek*, as becauſe it is agreeable to what went before, καὶ πρόθυμος δέ ἐπιμεληθῆναι ἂμὴ βέλεταί τις γενέσθαι; which perfectly deſcribes the ill-tim'd Behaviour of one, who, without being engag'd by any Obligation or Call, intermeddles in an Arbitration; and that only to ſow Diſcord between two Parties, that are deſirous of an Accommodation.

CHAP.

CHAP. XIII.

Of Over-Officiouſneſs.

(a) OVER-OFFICIOUSNESS ſeems to conſiſt in *a vain Affectation of expreſſing our Good Will to others by our Words and Actions.* A Man of this buſy Temper expoſes his weak Side, by formally taking upon himſelf to do thoſe Things, which he is wholly unable to perform. When he aſſerts any Thing that is allow'd on all Hands to be juſt and true, nevertheleſs out of his abundant Deſire to ſet Matters in a clearer Light, he ſo dilates upon ſome Particular, that at laſt he proves himſelf to be entirely in the Wrong. When he invites any Friends to

to drink a Glaſs of Wine with him, he always orders his Servant to prepare a greater Quantity, than the Company can really diſpenſe with. If he meets in the Street ſome Perſons that are quarrelling, tho' they are entire Strangers to him, yet he interpoſes, endeavours to part them, and expreſſes a great Concern that there ſhou'd be any Difference between 'em. He always offers himſelf for a Guide to the Company he is in, but never fails to lead them out of the Way, and to loſe himſelf at laſt. If he is a Military Man, he'll go to his General, and ask him when he thinks of engaging the Enemy, and what future Orders he intends to give. He diligently obſerves when his Mother goes to Reſt, then runs and informs his Father, that ſhe is juſt now gone to Sleep in her Appartment. When a Phyſician forbids his Patient to drink Wine,

Wine, this officious Fellow will run the Hazard, and help the ſick Perſon, if he deſire it, to as much as he will drink. His Officiouſneſs extends itſelf to the Dead as well as to the Living: When a marry'd Woman of his Acqaintance has departed this Life, he has an Epitaph ready to inſcribe on her Monument, which contains a full Account of the Place of her Birth, of her Titles, and of her Parentage and Relations, not without this additional Panegyrick: *They were all of 'em Perſons of eminent Virtue.* When he is ſummon'd for a Witneſs in a Court of Juſtice, to ſhew his Readineſs to ſerve the Party concern'd, (*b*) he'll ſwear ten Times to the Truth of the ſame Fact, and not fail at the ſame Time to acquaint the Standers-by with what he has done.

NOTES.

NOTES.

(*a*) THE Vice, which is deſcrib'd in this Chapter, is nearly related to Complaiſance and Flattery, the Characters of which we have already had. The End of the Complaiſant Man is not to offend, and the End of the Flatterer is Self-Intereſt: But Over-Officiouſneſs partakes of the Nature of both theſe. As to the Manner of it, 'tis certainly an Exceſs of Complaiſance; and as to the End of it, it has frequently, tho' not always, its own Intereſt in View. Theſe three Vices do, all of 'em, carry an outward Appearance of Good Will; and they are, all of 'em, more or leſs inconſiſtent with the ſtrict Rules of Sincerity and Honour.

(*b*) The Senſe which I have given to this Paſſage is new, and I believe the Original will bear it. The common Senſe makes the Officiouſneſs of the Perſon here deſcrib'd to conſiſt, barely in his Forwardneſs to take upon himſelf the Office of a Witneſs, and conſequently lightly eſteeming a Thing, which all conſidering Men look upon as a Matter of the greateſt Concern, I mean an Oath; the frequent Uſe of which has always been eſteem'd the ſtraight Road to Perjury. But the Senſe, which I have exhibited, carries this Officiouſneſs to a higher Pitch; as if the Perſon here deſcrib'd affected to expreſs a greater Good Will to the Party concern'd, and imagin'd he ſhou'd ſtrengthen his Cauſe, by his frequent Swearing to the Truth of the ſame Fact.

CHAP. XIV.

(a) *Of* Stupidity.

THE particular *Stupidity* which I mean to deſcribe, conſiſts in ſuch *a Slowneſs and Dulneſs of Mind as diſcovers itſelf both in Words and Actions.* He who labours under this Defect, will ſpend a whole Day in caſting up a ſmall Sum, and yet, when the Operation is done, will deſire a Stander-by to tell him what the Sum-Total amounts to. When he is engaged in a Law-Suit, the very Day of Hearing he forgets that he is to appear in Court, and takes a Journey into the Country. When he is at the publick Theatre, he

he is ſo little affected by the Entertainment, that he falls faſt aſleep, and, when all is over, is left there ſnoring by the whole Company. At Supper he fills his Belly to ſuch a Degree, that he is forc'd to riſe in the Night to eaſe himſelf; and then, as he always forgets his Way, he as often receives a good Bite from his Neighbour's Dog, which helps to ſet him right again. If he has any Thing in his own Hands, which he lays up carefully himſelf, he immediately forgets where he has put it, ſeeks for it, but is never able to find it again. The exceſſive Dulneſs of his Mind leads him into continual Errors. When a Meſſenger is ſent to him, on Purpoſe to acquaint him with the Death of one of his particular Friends, and to deſire him to aſſiſt at the Funeral, he indeed puts on a ſorrowful Countenance, and ſheds

ſheds Tears, but, miſtaking one Phraſe for another, immediately ſays, *This happen'd very luckily.* When he goes to receive a Sum of Money that is due, he, for his greater Security, brings ſome Perſons with him to be Witneſſes that he has receiv'd it. In the Middle of Winter he chides his Servant-Boy for not having bought ſome Cucumbers. He makes his own Children, tho' they are but young, wreſtle, run Races, and ſhoot at a Mark: And in theſe Exerciſes he encourages and eggs them on beyond their Strength, not conſidering how prejudicial ſuch an Exceſs may be to their Health. When he is in the Country he undertakes to dreſs a Meſs of Lentils for his Family; but forgetting that he has already ſeaſon'd the Pot, he throws ſo much Salt into it

it again, that no Body can poſſibly eat it. * * * * * * (*b*) If he is ask'd how many People, he thinks, were carried laſt Week out of the City to be buried, his Anſwer is, (*c*) *I wiſh you and I had as many.*

NOTES.

NOTES.

(*a*) MR. *Budgell* has given to this Chapter the Title of *The Abſent Man*; whereas I do not find, that the Definition which follows in the Original, anſwers to that Idea, or that the Strokes which enter into the Compoſition of this Character, are applicable to that Diſtemper: Neither have *Caſaubon* or *Duport* given them ſuch a Turn; but as Mr. *Budgell* confeſſes that he has ſometimes ventur'd to differ from them both, this may ſerve for one Inſtance of his venturing upon his own Bottom; but with how much Reaſon the Learned Reader muſt judge. Abſence of Mind ſubjects a Man to ſeveral Inconſiſtencies and Errors; but yet 'tis not a conſtant Diſeaſe: It has its Intervals and Fits, which are ſoon over, and when they are over, the Man is again himſelf: Whereas that Stupidity, which *Theophraſtus* here deſcribes, is a permanent Diſtemper of the Mind. There is a twofold Stupidity; one of the Body, and another of the Mind. The former has been handled by *Ariſtotle*; and it conſiſts in a Dulneſs of Senſes, in a Want of Taſte for ſenſual Pleaſures; the latter is the Subject of this Chapter; it conſiſts in a Defect of Intellectuals, and is oppos'd to Acuteneſs of Mind, to Quickneſs of Parts.

(*b*) That Part of the Original which anſwers to this *Hiatus* is ſo imperfect or corrupted, that I have not attempted to tranſlate it. The Manuſcripts of *Theophraſtus* afford no Light in this Particular, and the beſt Criticks have given it up for loſt. The Corrections which Learned Men have endeavour'd to make, have ſo little Foundation, that I cou'd not, with Aſſurance, propoſe any of them as

the probable Text of *Theophraſtus*. Mr. *Le Clerc*'s Supplement bids the faireſt for it. It is thus: Καὶ ὄντος τοῦ Διὸς, εἰπεῖν, ἡδύ γε τῶν ἄστρων φῶς· καὶ νύκτα αἰθριαν νομίζειν, ἥντινα οἱ ἄλλοι λέγουσι μελάντεραν πίσσης. *When it rains very hard, he commends the Brightneſs of the Stars, and praiſes the Clearneſs and Serenity of that Night, which every Body beſides ſays is darker than Pitch.* Theſe Sayings might, in ſome Perſons, proceed from a Deſign to play at Croſs-Purpoſes, but as they come from the Mouth of him who is here deſcrib'd, they muſt proceed from meer Stupidity. See *Le Clerc*'s *Ars Critica*, Sect. I. *Cap.* 5. N° 3. or what Dr. *Needham* has compil'd in his Note on the Place.

(*c*) [*I wiſh you and I had as many.*] As many what? Not as many dead Relations, or Friends, ſaith *Caſaubon*, but as many Guineas, or as many good Things of any Kind. This was a Phraſe which was commonly us'd by a Perſon, when, ſpeaking of great and good Things, he wiſh'd the ſame and as much to himſelf, and to the Perſon whom he ſpoke to. But the Application of ſuch a Phraſe was wholly improper on this Occaſion. For the Queſtion, which was ask'd, ſuppos'd that many People had died in the Time mention'd: Now ſuch a Queſtion requir'd an Anſwer of a different Nature, not without ſome Expreſſions of Concern. And therefore this Paſſage does really exhibit a double Inſtance of Stupidity.

CHAP.

CHAP. XV.

Of Moroſeneſs.

MOROSENESS *is an exceſſive Roughneſs that affects the whole Behaviour, but more particularly ſhews itſelf in common Converſation.* If you ask a moroſe Man where Mr. *Such-a-one* is, his only Anſwer will be, *Prithee, Friend, don't be ſo troubleſome.* All Civilities are loſt upon him: If you meet him in the Street, and ſpeak to him, he'll make you no Anſwer. If he is a Tradeſman, and you cheapen any Thing of him, he won't be ſo complaiſant as to tell you in few Words his loweſt Price, but will, in an in-

ſolent Manner, put it to you, and ask you what you think 'tis worth. He makes it his Buſineſs to ridicule and affront thoſe Perſons, who out of a Principle of Religion, put themſelves to great Expences in adorning the ſacred Solemnities. *Ah!* ſays he, *you wou'd never be ſo liberal to the Gods, unleſs you expected to receive from them greater Gifts in Return.* He never forgives any Affront, and yet is affronted by the ſlighteſt Offence: If you do but joſtle him againſt your Will, or tread upon his Toe, or only touch him, you muſt never expect to be pardoned. If a Collection is made to relieve any neceſſitous Friend, and he is deſir'd to contribute ſomething, he at firſt peremptorily refuſes to give any Thing, but upon ſecond Thoughts he afterwards brings his Share himſelf, throws it down in a very unhandſome Manner, and ſays, *There's*

ſo

ſo much Money loſt. If, as he goes along the Street, he chances to ſtumble againſt a Stone, he curſes it moſt bitterly. He never has the Complaiſance to wait one Minute for any Body: If the Perſon, whom he expects, does not come exactly at the Time appointed, he grows impatient, and goes away in a Huff. At a merry Meeting, he is the only one that gives out; he'll neither ſing a Song, nor repeat any Verſes, nor take a Dance, but rather damp the Mirth of the whole Company by his Surlineſs. In a Word; as he does not ſhew common Civility to Men, ſo neither has he a due Reſpect for the Gods, but lives in an abſolute Neglect of the moſt important Duties of Religion.

CHAP. XVI.

Of Superſtition.

SUPERSTITION is properly *a ſervile and vain Fear of the Deity.* The Man who is influenc'd by a Principle of Superſtition, will (*a*) waſh his Hands early in the Morning, ſprinkle himſelf with holy Water, and afterwards go about all the Day, carrying in his Mouth a Sprig of (*b*) Bay, which he has taken out of the Temple. If, when he is travelling, a (*c*) Weazel happens to run croſs the Road before him, he immediately ſtops, and won't go one Step further, till ſome other Perſon has paſs'd that Way, or till he has laid three Stones in

in a certain Poſition, to break the Omen. If he ſees a (*d*) Serpent in his Houſe, his Mind is fill'd with ſuch terrible Apprehenſions, that he'll never be at reſt till he has built an Oratory in the very Place where he ſaw it. He never paſſes by any of the (*e*) ſacred Stones that are fix'd in publick Places, without pulling his Eſſence Bottle out of his Pocket, anointing the Stone very carefully, and paying his Devotions to it in a very religious Manner. If a Mouſe happens to gnaw a Hole in one of his Leather Sacks, in which Proviſions are uſually kept, he'll conſult ſome Cunning-Man on this important Affair, and if the Cunning Man honeſtly adviſes him to ſend the Sack to a Cobler to be mended, he won't follow his Advice, but, imagining that ſuch an Accident portends ſomething more than ordinary, he hurries home, empties the

the Sack in all haſte, and makes a Vow never to uſe it again. He does not think himſelf ſafe in his own Houſe, unleſs he purifies it every Day according to all the Rules of Art; and when he goes abroad, he takes a religious Care never to tread on a (*f*) Tomb-Stone, or touch a dead Body, or come near a Woman that lies in. Every (*g*) Dream he has diſcompoſes his Mind, and makes him have Recourſe to Interpreters of Dreams, to Wizards and to Augurs, to be inform'd to what God or Goddeſs he muſt pay his Devotions. He preſents himſelf, regularly every Month, to be initiated into, and inſtructed in, the (*h*) Myſteries of *Orpheus*, and makes his Wife do the ſame, if ſhe is at Leiſure; but if ſhe happens to be buſy, however, he takes his Children, and all the reſt of his Family along with him. He is very punctual in paying his Devotions to

(*i*) *Hecate*

(*i*) *Hecate* in the publick Streets, and takes Care never to go away till the whole Ceremony is over, and he has waſh'd his Head. He often gets a Company of Prieſteſſes to purify him, by drawing a (*k*) Squill, or a Whelp, round about him in magick Circles. And if he happens to meet a mad Man, or one who is in a Fit of the Falling Sickneſs, he makes a hideous Noiſe, and ſpits in his own Boſom, to prevent the Harm which that Sight might poſſibly do him.

NOTES.

NOTES.

(*a*) WATER was not only look'd upon as an Emblem of Purity, but was alſo thought to have a Cathartick Virtue to purge away Sins. And if Water in general had ſuch a Property, that muſt certainly have had a greater Efficacy, which was conſecrated for that Purpoſe, and plac'd in a Veſſel at the Entrance of the Heathen Temples. This Holy Water was (as *Athenæus* tells us, *lib.* 9. *c.* 18.) no more than common Water, in which a burning Stick, taken off of the Altar, had been immers'd. The Heathens waſh'd their Hands in this Water, or ſprinkled themſelves with it, by the Help of that Stick which had made it ſacred, or of a Branch of Lawrel or Olive. Theſe Purifications and Aſperſions were perform'd by the Votaries when they enter'd into the Temple.

(*b*) Bay, beſides the medicinal Virtues of it, which are confeſs'd, was thought to preſage future Events, to have an Ethuſiaſtick Energy, and to be a powerful Charm. On the firſt Account, Bay was of principal Uſe in Magick. On the ſecond Account, Poets, Soothſayers, and all Pretenders to Inſpiration and Prophecy, wore Crowns made of Bay-Leaves, and held a Bit of it in their Mouths when they utter'd their Oracles, nay, and ate it too; for which Reaſon they were call'd Λαφνηφάγοι, Bay-Eaters; and tho' *Tzetzes* may not give a truer, yet does he give a merrier Account of this Appellation: They were, ſays he, call'd Bay-Eaters, becauſe the whole Fraternity got a Living by the Bays, *i. e.* by that Trade, which had the Bays for its Enſign. There was beſides a particular Reaſon for a Poet's wearing of Bay; for it was ſacred to *Apollo*; and as it was an Ever-green, it was an Emblem

blem of Immortality; ſo that a Poet, when he was in his proper Equipage, might ſay with a better Grace,

Verſes immortal as my Bays I ſing.

But further ſtill, Bay was look'd upon as a powerful Charm, and as ſuch it was thought to prevent moſt effectually all unhappy Events. *Pliny*, *lib.* 15. *c.* 30. denies that the Bay-Tree is ever ſtricken by Thunder; and *Iſidore*, *lib.* 17. 7. ſays, that this was a common Opinion, *Sola quoque hæc arbor vulgo fulminari minime creditur.* And 'twas upon this Account that ſuperſtitious Folks carried a Sprig or Leave of Bay, or wore a Cane made of Bay Wood for their Safeguard.

(*c*) The Sight of a Hare, or Cat, or Weazel in any Critical Time, was eſteem'd an unlucky Omen. Buſineſs of the greateſt Importance was frequently put off upon this Account. And yet this Conceit had no better Reaſon for its Foundation, than becauſe the Letters of the Names of thoſe Animals, taken numerically, were ἰσόψηφοι, *i.e.* of an equal Value with the Letters of certain Words, which were more particularly eſteem'd ominous. For Inſtance, the Words γαλῆ and Δίκη, each of them make the Number Forty two. However, as a little Matter did put the antient Heathens into a great Conſternation, ſo did as little a Matter remove their Fears. They had it in their Power to accept of, or to reject an Omen, and to avert the Ill which it portended, by repeating a certain Form of Words, by placing an odd Number of Stones in a certain Poſition, or, in ſuch a Caſe as is here mention'd, the paſſing of another Perſon, who had not ſeen the Omen, over the Track of the ominous Animal, would, as was thought, effectually prevent all Misfortunes.

(*d*) A Serpent was an unlucky Omen at all Times, and in all Places; but when it was ſeen in a dwelling Houſe, it was thought to portend ſome extraordinary and monſtrous Thing. And therefore the Heathens imme-

immediately rais'd an Altar, or built an Oratory, in that Part of the Houſe, where they had ſeen a Serpent; probably to worſhip the Serpent itſelf, or to pray to *Eſculapius*, (whom they worſhipped under the Form of a Serpent,) to avert thoſe Ills which they apprehended upon this Account. ---- As this Senſe is founded on the Emendation of *Caſaubon*, who read ἐὰν ἴδῃ ὄφιν, inſtead of the common Reading ἐὰν ἴδῃ σοφὴν, I think my ſelf oblig'd to defend it. Mr. *Rondel* has written a Book on this Chapter of *Theophraſtus*, and in it he has made a long Note to oppoſe this Emendation of *Caſaubon*; but, in my Opinion, with little Judgment, and to as little Purpoſe. *Auberius*, inſtead of σοφὴν, read ὄψιν, *if he ſees a Viſion*; and tho' this makes a good Senſe in itſelf, yet *Caſaubon* has prov'd that 'tis improper in this Place. However, Mr. *Rondel* was led by this, to propoſe Σάψιν inſtead of σοφὴν. But nothing can be more unhappy than this Conjecture. For *Heſychius* informs us, that Σάψις was the Name of a good Dæmon, or Genius; and it cannot be ſuppos'd that the Sight of a good Genius could raiſe ſuch Apprehenſions and Fears of future Evils, as the ſuperſtitious Perſon here entertains. Beſides, the ſame *Heſychius* alſo tells us, that Σάψις was an *Arabic* Word: Σάψις ὁ ἀγαθὸς Δαίμων παρὰ Ἄραψι; and it can hardly be ſuppos'd that one who wrote of *Attic* Manners and Cuſtoms, who inſtanc'd in common Events and Practices, and who affected the Purity of the *Attic* Dialect, ſhould uſe ſuch an out-of-the-way and barbarous Word. But Mr. *Rondel* has been more ſucceſsful in the Turn which he has given to ἱερὸν ἐνταῦθα ἱδρύσασθαι in the latter Part of this Period. And as it affords a Senſe which is different from that which I have repreſented, I ſhall juſt mention it. " Thoſe, ſays he, who are able to " build Oratories, or Chapels, are not commonly " thoſe who are the moſt ſuperſtitious. 'Tis the " Vulgar which is ſubject to the Diſorders of Super- " ſtition; and therefore he tranſlates ἱερὸν ἱδρύσασθαι, " *facere ſacrificium, ſiſtere victimam*, to offer or ſacri-

" fice

" fice a Victim; as when *Virgil* ſays, *Porcam ſiſtit* " *ad Aram.*" The Place of *Virgil*, to which Mr. *Rondel* alludes, is, I ſuppoſe, *Æneid. l.* 8. *v.* 85. And tho' this may paſs for a pretty Conjecture, yet I ſtill think that the Senſe which I have follow'd is the true one; for ἱερὸν ἱδρύσασθαι ſignifies properly to raiſe or build an Altar, or Chapel. So *Plutarch*, ἱδρύσατο δ' οὖν τύχης ἱερόν. And this Phraſe is exactly parallel to βωμὸν ἱδρύσασθαι. *Suidas in Voce* Κυροτρόφος.

(*e*) This Paragraph preſents unto us another Inſtance of Heathenish Superſtition, more ſtupid, by many Degrees, than the former. The Heathens commonly worſhipp'd Stocks and Stones, which in the Times of Ignorance were rude and uninform'd; but when Arts began to flouriſh, theſe Stone and wooden Gods were hewn, and work'd into Form and Shape. The great God *Jupiter* was worſhipp'd under the Form of a Stone: The moſt ſacred Oath among the moſt antient *Romans*, which was *Jovem Lapidem jurare*, is a ſufficient Proof of this; and the Repreſentation was not ſo unlike the Original as ſome may think, if Credit is to be given to what is aſſerted by antient Mythologiſts, That when *Saturn* thought he devour'd his Son *Jupiter*, he, in reality, devour'd nothing but a Stone, which *Rhea* had given him inſtead of his Son. Hence the βαίτυλοι or βαιτύλια of the Antients; ὅτως ἐκαλεῖτο, ſays *Heſychius*, ὁ δοθεὶς λίθος τῷ Κρόνῳ ἀντὶ Διός. They were conſecrated to *Saturn*, *Jupiter*, the *Sun*, and to all the Hoſt of Heaven. And many wonderful Things are ſaid of them; they were call'd λίθοι ἔμψυχοι, animated Stones, and were thought to be inform'd and actuated by Dæmons. When theſe Objects of Idolatry were firſt reduced to a regular Shape, the moſt ſimple Figures were given to them. [f] The *Pæonians* ador'd the Sun under the Form of a Disk fix'd

[f] Maxim. Tyr. Diſſert. 38.

fix'd to the Top of a long Pole; the *Arabians* worſhipp'd a Quadrangular Stone, and the *Paphians* paid their Devotions to *Venus* under the Form of a white Pyramid. But as Arts were improv'd, greater Pains were beſtow'd on theſe Images: Nay, this Artifice was carried to ſuch a Degree of Superſtition, that the Beauty and Nicety of the Work was thought a proper Means to raiſe in the Beholders a high Veneration of them, and a Belief that they were really, not the Workmanſhip of Hands, but of a Make wholly divine. Upon this Account ſaith [1] *Iſidore* of *Peluſium*, and from him [2] *Suidas*, theſe Images were ſaid to be Διοπετῆ, *i. e.* ſent or fallen down from *Jupiter*. *Diana*, the great Goddeſs of the *Epheſians*, was ſuch a Sort of a Trincket, if we may credit the Town-Clerk of *Epheſus*, who, tho' he had not as much Zeal for that Goddeſs, yet certainly knew as much, or as little, of this Affair as any of her then Votaries. But there is a ſmall Piece of ſecret Hiſtory, that has been whiſper'd to all the World by [3] *Mucianus* and *Pliny*, which ſays, that the Image of the *Epheſian Diana* was made of the Stump of a Vine. And 'tis to be preſum'd that all well-diſpos'd Perſons, who are not of *Demetrius*, the Silver Smith's Fraternity, will chuſe to believe this Account of the Extraction of the *Epheſian Diana*, rather than take the Words of the Town-Clerk of *Epheſus* in a literal Senſe. Many nice Circumſtances were obſerv'd in the Formation of theſe Images; among which the Aſpect of the Heavens was principally conſider'd. The *Egyptian Memnon* was made with ſo much Art and Skill, and it had ſo friendly a Correſpondence with the Heavens, that it ſpoke when it was influenc'd by

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[1] Οἱ παρ' Ἕλλησι τὰ ξόανα κατασκευάσαντες, φόβον ἐμποιῆσαι τοῖς ὁρῶσι βουλόμενοι, ἔφασκον, ὅτι ἐξ οὐρανοῦ παρὰ τοῦ Διὸς ἐπέμφθη ἢ κατέπεσε, κρεῖττον ἁπάσης ἀνθρωπίνης χειρός. διὸ καὶ Διοπετὲς αὐτὸ---προσηγόρευον. Lib. VI. Epiſt. 107.

[2] In Voce Διοπετές.

[3] Grot. in Act. Apoſt. *c.* 19. *v.* 35.

by the Rays of the riſing Sun. So that in this Senſe it might juſtly be ſaid to be as true

As the Dial is to the Sun,
Altho' it be not ſhone upon.

And the famous Head of Pope *Sylveſter* II. and the no leſs famous brazen Head of our Country-Men *Roger Bacon* and *Thomas Bungey*, tho' no Objects of Worſhip, yet, if there ever were any ſuch Heads, they muſt be allow'd to have been made under as good an Aſpect of the Heavens as the Statue of *Memnon* was. All Kinds of Figures, human, animal, vegetative, and inanimate, were given to theſe Images; but the human were thought to bear a nearer Reſemblance to the Deity. An Image form'd after this Manner was peculiarly call'd βρέτας becauſe, ſay [1] *Iſidore* of *Peluſium*, [2] *Heſychius*, and [3] *Suidas*, it bore the Reſemblance of a Man, παρὰ τὸ βροτῷ ἐοικέναι. But the latter *Greeks*, as the ſame *Heſychius* informs us, call'd it δείκελον. The Image being thus form'd, the next Thing to be done, was to procure an Inhabitant for it. There were, no Doubt, ſet Forms for this; and the Dæmon deſign'd was courted by many [4] magick Rites, and deſir'd to come and make this his Place of Reſidence. Ceremonies that were perform'd ſo regularly, could not but be thought ſucceſsful; and henceforward theſe Images were ſaid to be [5] animated and full of the divine Preſence, ἀγάλματα θείας μεθυσίας ἀνάπλεα. Such were [6] the *Dii Lares*, or *Penates*,

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[1] Ubi ſupra.
[2] In Voce βρέτας.
[3] Ubi ſupra.
[4] Neque vero Imagines tantum faciebant οἱ πολύθεοι Diis ſuis, ſed & magico ritu exiſtimabant Spiritum quendam ætherium in eas deduci Imagines. Grot. in Exod. *c.* 20. *v.* 4.
[5] Selden de Dis Syris Syntag. 1. *c.* 2.
[6] Ger. Joh. Voſſ. de Orig. & Progreſ. Idololatriæ. *l.* 9. *c.* 33.

Penates, Θεοὶ κατοικίδιοι, Houſhold Gods of the antient *Romans*; and of the ſame Nature were, probably, the [1] *Teraphims* which are mention'd in Scripture. But to return, and make an end of this Note. The ſacred Stones or Pillars mention'd here λιπαροὶ λίθοι, were fix'd in Highways, and other publick Places. Religious Perſons conſecrated them by pouring Oil upon them; and when they had made their God, then they worſhipp'd him.

(*f*) Two Kinds of Pollution are hinted at in this Paragraph; and both of them were borrow'd from the *Jews*. By the Law of *Moſes* all thoſe Perſons were reckon'd unclean, who had touch'd any Thing that was dead, of what kind ſoever, whether [2] Man or Beaſt; and the ſame Pollution was contracted by thoſe who touch'd any Thing that belong'd, or immediately related to a dead Body, [3] *a Bone of a Man, or a Grave*. And this Contagion affected all thoſe Perſons and Things which were [4] in the Place where the dead Body lay; for which Reaſon the Heathens put a Branch of Cypreſs at the Door, or nail'd againſt it ſome of the deceaſed Perſon's Hair, to give proper Notice to thoſe who had no Buſineſs in the Houſe, that they might not, by coming in, contract an unneceſſary Pollution. And this Pollution was reputed by the Law of *Moſes* to be ſo great, that an unclean Perſon might communicate his Uncleanneſs to another, by this Perſon's touching [5] any Thing that the unclean Perſon had touch'd. In all theſe Caſes the Purification, both *Jewiſh* and *Gentile*, was perform'd by

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[1] Fictas eas (ſc. Imagines) ab Aſtrologis, ut futura prædicerent, ſentit R. D. Cimchi, & humanâ formâ factas, ita ut cœleſtis influentiæ eſſent capaces, adnotat Abraham Aben Ezra Theologus & Aſtrologus Judæorum maximus. *Selden* de Dis Syris ubi ſupra.

[2] Levit xi. Numb. xix.

[3] Numb. xix. *v.* 16, 18.

[4] Ibid. *v.* 14.

[5] Ibid. *v.* 22.

by Water, but prepar'd in a different Manner. The other Kind of Pollution which is here mention'd, is that which was contracted by touching a lying-in Woman; and the Purification from this was, among the *Gentiles* at leaſt, the ſame with that which was us'd in the Caſe of the Contact of a dead Body. And tho' theſe Pollutions and Purifications were as ſtrictly obſerv'd by the *Jews* as they were by the *Gentiles*, yet in the *Jews* the Obſervance of them was not ſuperſtitious, becauſe they were obliged by the poſitive Commands of God to do what they did; and ſo theſe Things became an eſſential Part of their Religion. But in the *Gentiles*, the Obſervance of theſe Rites and Ceremonies was wholly owing to a Spirit of Superſtition; for they lay under no poſitive Injunctions to perform them; and according to the Law of Nature, as well as by the Principles of Chriſtianity, *nothing is common or unclean, but to the Pure all Things are pure.*

(*g*) That Branch of Superſtition which is mention'd here, is a ſcrupulous Obſervance of Dreams. Not that the Obſervance of Dreams ought abſolutely and in all Reſpects to be condemn'd: For Experience, which is a ſure Commentary, has, in a very ſurpriſing Manner, prov'd many Dreams to have been truly prophetick; and this was one of the ordinary Means, by which God choſe to communicate himſelf to Mankind in primitive Times. Thus he inform'd *Abimelech* that *Sara* was *Abraham*'s Wife; and thus he made known to *Joſeph* all his future Greatneſs. Not to mention any of thoſe Events, which were reveal'd to the Prophets of God by the Way of Dreams and Viſions. And *Joſeph* was not only favour'd with prophetick Dreams, but was alſo the firſt who was endow'd with the Gift of interpreting them. This Honour [1] ſome Heathen Writers aſcribe to *Amphictyon* the Son of *Deucalion*, and [2] others

[1] Plin. Lib. 7. *c.* 57.
[2] Pauſan. in Atticis.

to *Amphiaraus*; but *Trogus* aſcribes it to *Joſeph*, tho' he has miſerably corrupted the Hiſtory of thoſe Times: [1] "*Nam & Prodigiorum ſagaciſſimus erat, "& ſomniorum primus intelligentiam condidit.*" *Joſeph*'s Capacity in this Reſpect was a ſupernatural Gift, tho' *Trogus* repreſents it as a meer Effect of Art. And this whole Affair of Dreams, and the Interpretations of them, as it was underſtood, believ'd, and practis'd by the *Gentiles*, was nothing but rank Superſtition, and downright Impiety. They believ'd that Prophetick Dreams came from Heaven, as is evident from *Homer*, and from this Place of *Theophraſtus*: But then they eſteem'd none prophetick, but thoſe which came after Midnight; for thoſe only which came at that Time were admitted as true Dreams.

--------Vetuit me tali voce Quirinus,
Poſt mediam noctem viſus, cum ſomnia vera.
Hor. Lib. 1. Sat. 10. v. 32, 33.

Namque ſub Aurora, jam dormitante lucernâ,
Tempore quo cerni ſomnia vera ſolent.
Ovid. Epiſt. Heron.

And this Maxim had no better Foundation, than becauſe they took it for granted, that Victuals were at that Time thorowly decocted and digeſted, and conſequently that the Senſes were then freer, and better able to diſcover Truth. *Homer*, by a Poetick Fiction, ſuppoſes that there were two Doors, one of Ivory, and the other of Horn, thro' which all Manner of Dreams infallibly paſs'd; true Dreams thro' the Horn-Door, and falſe Dreams thro' the Ivory-Door. This, which was deſign'd only for a Poetick Embelliſhment, has not wanted a Mythologiſt to convert the Fiction into Matter of Fact, and aſſign a natural Reaſon for this Difference. Ivory, ſays [1] *Porphyrius*,

[1] Juſtin. Lib. 36. *c.* 2.

[1] *Porphyrius*, is an opaque Body, which does not tranſmit Objects, and conſequently no true Repreſentations, but Horn is a tranſparent Body, which does tranſmit Objects, and therefore true Repreſentations. ----Beſides theſe nocturnal Dreams, which came in the Courſe of Nature, the Heathens had invented artificial Ways to obtain Prophetick Dreams: They obſerv'd a particular Diet, ſacrificed to ſome God, and afterwards ſlept in the Temple of that Deity, on the Skin of the Victim which they had offer'd. This was properly call'd [2] *Incubation*; and *Virgil* gives a particular Deſcription of that which was perform'd in *Faunus*'s Temple.

----------*Huc dona Sacerdos,*
Cum tulit, & cæſarum ovium ſub nocte ſilenti
Pellibus INCUBUIT *ſtratis, ſomnoſque petivit;*
Multa modis ſimulachra videt volitantia miris:
Et varias audit voces, fruiturque Deorum
Conloquio, atque imis Acheronta adfatur Avernis.
Æneid. Lib. 7. *v.* 86, *&c.*

When they had a good Dream in the Night-Time, they gladly waited for the Event; but when they had a bad Dream, ſtill they were not at a Loſs for Means to prevent the Ill which it prognoſticated. They waſh'd themſelves in running Water, or told their Dream the next Morning to ſome Deity, but chiefly to the Sun. For the Sun was thought to have, not only a Phyſical Influence upon, but alſo a contrary Effect to Dreams. And the Manner of Reaſoning

[1] Eburnea Porta falſas inutilium rerum ſpecies deſignat, ebur enim ſolidum eſt, & non pervium: Cornea verorum viſorum exprimit Simulachra; tranſlucida enim eſt, viſumque facile admittens cornuum natura. Ap. *Macrob.* in Somn. *Scip. Lib.* 1. *c.* 3.

[2] Incubare dicuntur propriè hi, qui dormiunt ad accipienda reſponſa. *Servius* ad Loc. *Virgil.* prox. ſeq.

was thus: [1] Becauſe the Sun is contrary to the Night, therefore it has a Power to render ineffectual what was done in the Night.---For the Interpretations of their Dreams, they made uſe of very able Perſons no doubt: Theſe generally were old Women, or Men who had more Art than Skill; who, tho' they cou'd not give the true Interpretation of a Dream, yet did they always endeavour, as near as they cou'd gueſs, to tell their Clients ſuch Things, as theſe wiſh'd might be true. And thus was this whole Matter nothing but a Mixture of Superſtition and Impiety, which ow'd its Riſe to the Weakneſs of ſome, and was ſupported by the Cunning of others.

(*h*) *Orpheus* was a *Thracian*. He is ſaid to have been the firſt, that wrote concerning the Origin of the Gods, and the whole *Pagan* Theology. He travell'd into *Egypt*; and the great Proficiency which he made there, in the Myſteries of the *Egyptians*, enabled him afterwards, when he return'd into *Greece*, to ſet up himſelf for a Maſter of the Science. [2] *Suidas* ſays, that he was learned in many Myſteries, Πολλὰ μυςήρια διδαχθεὶς. [3] *Virgil* calls him the *Thracian* Prieſt, *Threicius Sacerdos*; and [4] *Horace* the ſacred Interpreter of the Gods, *Sacer interpreſque Deorum*. Nay, *Orpheus* was all over Myſteries: For if you ſuppoſe him playing on a ſeven-ſtringed Lyre, [5] *Servius* will tell you he thereby

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[1] Ἦθος ἦν τοῖς παλαιοῖς ὁπότε καθ' ὕπνους ὄναρ δεινὸν θεάσαιντο, ἅμα πρωῒ πρὸς τὸν ἥλιον λέγειν· Ἵν' ἐπειδὴ ἐναντίος ἐστὶν ἐκείνῃ τῇ νυκτὶ ἀποτροπὴν ἐργάζηται τούτου. Schol. in Sophoc. Elect. *v.* 431, *&c.*

[2] In voce Ὀρφεύς.

[3] Æneid. Lib. 6. *v.* 645.

[4] In Art. Poet. *v.* 391.

[5] Primus etiam deprehendit harmoniam, id eſt, circulorum mundanorum ſonum, quos novem eſſe novimus: è quibus ſummus, quem ἄναστρον dicunt, id eſt, ſine aſtris, ſono caret: item ultimus, qui terrenus eſt. Reliqui ſeptem ſunt, quorum ſonum deprehendit Orpheus: unde utique ſeptem fingitur chordis. In *Virg.* Æneid. Lib. 6. *v.* 645.

thereby repreſented the Harmony of the *Spheres*; but if you ſuppoſe him playing only on a *Tetrachord*, or four-ſtringed Inſtrument, [1] *Voſſius* will tell you this repreſented the Harmony of the Four Elements. And if any one had a Mind to make a further Improvement, and ſuppos'd that this *Tetrachord* was an Emblem of the ineffable Name *Tetragrammaton*, thoſe that delight in antient Mythology, wou'd not, I believe, diſlike the Conjecture. However, *Orpheus* inſtituted the [2] *Orgia*, or Myſteries of *Bacchus*, and thoſe alſo which, from him, were call'd [3] *Orphica*. It is not material to enquire into the Particulars of theſe Myſteries Mr. *Rondel* promis'd to do this in a Commentary on *Gazæus*, which if he liv'd to perform, I don't doubt but he executed his Promiſe to the Purpoſe. I obſerve in general, that the *Pagan* Myſteries were divided into Greater and Leſſer. The Initiation into the Leſſer was only preparatory to the Initiation into the Greater. Theſe Initiations were perform'd at the latter End of every Month; and probably alſo at that Time Men, who had been initiated, were further inſtructed in thoſe Myſteries. It was five Years before thoſe, that were initiated into the Myſteries, were admitted to the full Knowledge of them; during which Time they underwent ſeveral Purgations, obſerv'd a particular Diet, and perform'd a tedious Courſe of Rites and Ceremonies; after which they were enjoin'd Secrecy, and admitted to the higheſt Degree of Knowledge and Perfection. Thoſe that had ſuch an Inſight did ἐποπτεύειν ſee into the whole Affair; from hence the *Adepts* themſelves were call'd

[1] Nihil vero æque mirandum in elementis, quàm tam concors diſcordia. Hanc eorum harmoniam figurabat Orpheus ſuo Tetrachordo. Nam uti in hoc quatuor ſunt Chordæ, quarum ſonis permixtis ſuaviſſimus editur concentus; ita ex quatuor elementorum concurſu mixta omnia generantur. De Orig. & Progreſ. Idololat. Lib. 2. *c.* 51.

[2] Suidas & Servius ubi ſupra.

[3] Iſ. Caſaub. in Loc.

Epoptæ; whereas before they were call'd *Myſtæ*; and by being admitted thus far, they were ſaid to be perfected Τελειῦσθαι. The pretended Benefits of the Τελεταὶ, or Myſteries of *Orpheus*, were great. They were thought to [1] confer all Manner of Happineſs in the other World to thoſe that were made Partakers of them in *this*. And the Reverſe of this was, that certain Miſery waited for thoſe, that had not provided themſelves with this ſacred Paſſport. I need not tell the Reader that all this was nothing but a Trick. *Plato* call'd thoſe that dealt in theſe Myſteries Ἀγύρται, which, in good *Engliſh*, ſignifies *downright Cheats*. The cunning Rogues entertain'd an extraordinary Affection for rich Men; for which Reaſon they frequented their Houſes, and knew how to make as proper a Uſe of them as *Ariſtippus* himſelf did. --- The Whole of this Affair is ſo like the preſent Practice of a Church, which makes no ſmall Figure in the Chriſtian World, that I ſhall here tranſlate a Paſſage of *Plato* relating to this Affair, and leave the Reader to make the Application. [2] *The cunning Men*, ſays he, *and the Prophets go to the Houſes of rich Men, and perſwade them that the Gods have imparted to them a Power to take away their Sins, and alſo thoſe of their Anceſtors, by the Means of Sacrifices and Charms, ſo perfectly, that all Manner of Pleaſures will enſue.--- They produce a great many of* Muſeus's *and*

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[1] Οἱ ταῦτα μυούμενοι πολλῶν ἀγαθῶν ἐν ᾅδου μετίσχουσι. *Diog. Laert.* in Vita *Antiſthenis*. Lib. 6. Seg. 4.

[2] Ἀγύρται δὲ καὶ μάντεις ἐπὶ πλουσίων θύρας ἰόντες, πείθουσιν ὡς ἔστι παρὰ σφίσι δύναμις ἐκ θεῶν ποριζομένη, θυσίαις τε καὶ ἐπῳδαῖς, εἴτέ τι ἀδίκημά του γέγονεν αὐτὸ ἢ προγόνων, ἀκεῖσθαι μεθ' ἡδονῶν τε καὶ ἑορτῶν· -----Βίβλων δὲ ὅμαδον παρέχονται Μουσαίου καὶ Ὀρφέως, Σελήνης τε καὶ Μουσῶν ἐκγόνων ὡς φασι· καθ' ἃς θυηπολοῦσι, πείθοντες οὐ μόνον ἰδιώτας, ἀλλὰ καὶ πόλεις, ὡς ἄρα λύσεις τε καὶ καθαρμοὶ ἀδικημάτων, διὰ θυσιῶν καὶ παιδιᾶς ἡδονῶν, εἰσὶ μὲν ἔτι ζῶσιν δὲ καὶ τελευτήσασιν· ἃς δὴ τελετὰς καλοῦσιν, αἳ τῶν ἐκεῖ κακῶν ἀπολύουσιν ἡμᾶς, μὴ θύσαντας δὲ δεινὰ περιμένει. De Repub. Lib. 2. Edit. *Serrani*. Tom. 2. *p.* 364.

and Orpheus's *Books, (who, as they report, were the Offspring of the* Moon *and the* Muſes.) *By theſe they regulate the Sacrifices, and perſwade not only private Perſons, but alſo whole Cities, that both the Living and the Dead are deliver'd and purg'd from their Sins by Sacrifices, and pleaſant Entertainments. Theſe Rites they call* Τελετὰς; *and by theſe, as they aſſert, we are freed from all future Evils; but if we neglect them, we muſt expect every Thing that is bad.*

(*l*) *Caſaubon* juſtly thought that this Paragraph was imperfect. The Senſe which I have repreſented is, I believe, that according to which the Emendation ought to be made. The Worſhip which was paid to *Hecate* conſiſted in Magic, and the Sacrifice of a Dog. It was perform'd in the [1] Night-time, in thoſe publick Places where three Ways met. She was reputed to have a triple Body, or Head, or Face, or at leaſt ſhe had a triple Name. [2] In Heaven ſhe was call'd the *Moon*, on Earth *Diana*, and in Hell *Proſerpine*. Upon the latter Account ſhe was call'd Τρίμορφος, τριπρόσωπος, and τρισσοκέφαλος; and upon both it may be Τριοδῖτις *Trivia*. There is ſtill extant at *Epheſus*, engrav'd on the Wall of a Tower, a Head with a Serpent on one Side, and a Bow on the other, which [3] *Spon* takes to be a Repreſentation of *Hecate*; the Head ſignifying the *Moon*, the Serpent *Proſerpine*, and the Bow *Diana*. The Celebration of the Myſteries of *Hecate* ended by a Purification of the whole Body, or of the Head with Water. She was thought

[1] *Nocturniſque Hecate Triviis ululata per urbes.* Virg. Æn. Lib. 4. *v.* 609. ubi *Servius*. Non Triviis nocturnis, ſed per nocturnum tempus. Sacra enim *Hecatæ* in Triviis frequentantur per noctem. & *Idem* in Æneid. Lib. 6. *v.* 255. Hæc Sacra per noctem fiebant, ut dicunt.---Quanquam alii dicunt Sacra hæc à media die incipere; & perduci uſque ad mediam noctem.

[2] *Hecate* trium poteſtatum numen eſt: ipſa eſt enim *Luna, Diana, Proſerpina. Servius* in Æn. Lib. 6. *v.* 118.

[3] Itiner. 7. Eccl. in deſcript. Epheſi.

to be of powerful Aſſiſtance in all Dangers, but eſpecially in thoſe of Child-Birth.

(*k*) Σκίλλα, the Squill, or Sea-Onion, is a bulbous Plant; 'twas alſo call'd Σκιλλοκρόμμυον. The Male-Kind is white, and the Female black. It blows [1] three Times every Year, according to the three Seaſons of Ploughing. The [2] *Scholiaſt* upon *Theocritus* (in *Idyll. ſ. v.* 121.) ſays, that this Plant is quite uſeleſs: Σκίλλα εἶδος βοτάνης πάντη ἀχρήςου. But in this he ſhews his Ignorance as well of the Nature of this Plant, as of the Senſe of this Place of *Theocritus*. For [3] *Pliny* reckons the *Scilla* the nobleſt of bulbous Plants, and highly extolls the Virtues of it, at leaſt thoſe of the Male-Kind. *Heſychius* indeed ſays, that 'tis mortal to Mice, θανατηφόρος μυῶν; and *Suidas* in general, that 'tis a bitter Herb, and mortal to thoſe that eat of it, εἶδος βοτάνης πικρᾶς καὶ θανατηφόρου τοῖς ἐσθίουσι. And ſo it might be, when taken [4] profuſely, or by itſelf; but 'twas of great and good Uſe, when taken moderately, or temper'd by ſome Corrective; and therefore the common Method was to infuſe it into Wine, Oil, or Vinegar. Hence the Σκιλλιτικὸς οἶνος, and the Σκιλλιτικὸν ἔλαιον and ὄξος of the Antients. 'Tis confounded ſometimes with [5] *Scammony*, and ſometimes with the [6] *Lentiſc* or *Maſtic* Tree. The Σκίλλα was a Sovereign [7] Remedy againſt Madneſs. It was alſo of common Uſe in [8] Purifications, both private and publick. The latter were perform'd when a City was

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[1] *Theophraſt.* Hiſt. Plant. Lib. 7. *c.* 12. *Plin.* Lib. 18. *c.* 65. & Lib. 21. *c.* 66.

[2] In Idyll. *ſ. v.* 121.

[3] Lib. 19. *c.* 30.

[4] Salutare eſt ſtomachi, laterumque doloribus, parum ſumptum binis diebus. Sed tanta vis eſt, ut avidius hauſtum extinctæ animæ momento aliquo ſpeciem præbeat. *Plin.* Lib. 20. *c.* 39.

[5] Σκίλλα, σκαμμωνία. Heſych.

[6] Τὴν γὰρ σκίλλαν ἔξιν ὅτε καὶ σχῖνον ὀνομάζουσι. Plut. in Pericle. *p.* 279. Edit. H. Stephan.

[7] Theocrit. Idyll. *ſ. v.* 121. & ibi Dan. Heins.

[8] Iſ. Caſaub. in Loc.

was afflicted by a Famine or Plague, or any other Calamity. *John Tzetzes* deſcribes one of theſe, and ſays, that the Cuſtom was to ſtrike with Squills the Victim which was offer'd ſeven Times over a certain Part.

Ἐπλάκις καὶ ῥαπίσαντες ἐκεῖνον εἰς τὸ τότε
Σκίλλαις ---------- Chiliad. Hiſt. 5. c. 23.

And of ſome ſuch publick Purifications may poſſibly be underſtood ſome of thoſe Feſtivals, in which Squills were us'd, which are mention'd by the *Scholiaſt* upon *Theocritus*, Idyll ζ'. *v.* 107.

I cannot conclude this Note without obſerving, that the Purifications which were thought to be perform'd by the Virtues of a Squill, and by a young Puppy, together with the following excellent Antidote againſt Infections, manifeſtly ſhew to what Degree of Stupidity and Baſeneſs Man is capable of falling, when he is left to the ſole Direction of his own weak Reaſon: For how ridiculous, abſurd, and fooliſh ſoever, the ſeveral Inſtances of Superſtition which are exhibited in this Character may appear, yet do they contain the Subſtance of what was believ'd and practis'd by the Generality of the Heathens; and this Chapter may very well paſs for a little Syſtem of Pagan Divinity. Such was the Religion which *Theophraſtus* and other great Men profeſs'd. But what ſhall we ſay then? That ſo judicious a Perſon as *Theophraſtus*, or that ſo many wiſe Heathens as have made themſelves immortal by the Greatneſs of their Actions, and the Excellency of their Writings, believ'd all theſe Fooleries? No ſurely; this very Chapter is a Proof of the contrary. The general Deſign of theſe Characters is to expoſe thoſe Failings, Inconſiſtencies, and Extravagancies which are deſcrib'd therein: And the particular Turn of Ridicule, which is given to the main Strokes in this Character, leaves no Room to think, that *Theophraſtus* believ'd there was any Thing real and ſolid in the Outſide of Heatheniſm. The whole of it, as he

he himſelf repreſents it, was a mere Comedy. We muſt therefore conclude that the wiſe Heathens had better Notions of Things, and that they look'd upon the general Principles of Reaſon as the proper Rules of Action. They laugh'd in private at the Superſtitions, and religious Fooleries which were practis'd in the World, but they did not think it prudent or ſafe to oppoſe them publickly, becauſe theſe Things ſerv'd for an Amuſement to the common People: They had been eſtabliſh'd by a long Cuſtom, and were, it may be, kept up and encouraged with a political View.

CHAP.

CHAP. XVII.

Of a Diſcontented Temper.

A Diſcontented Temper *is ſuch a Diſpoſition of Mind, as makes a Man eternally complain, without any Manner of Reaſon.* If, when you make an Entertainment, you ſend a Portion of Victuals to one of this unhappy Conſtitution, he, inſtead of returning you Thanks, will tell the Meſſenger; *Your Maſter, I'll warrant you, did not invite me, for fear that I ſhould drink a Glaſs of his Wine, or run away with a Meſs of his Broath.* At the very Time that his Miſtreſs careſſes and kiſſes him, he ſhews himſelf uneaſy; *My Dear*, ſays he, *I very much doubt whether*

whether all this Fondneſs does really proceed from your Heart. Nothing that happens ever pleaſes a Man of this Temper. In a Time of Drought, (*a*) he finds fault with the Sky, not indeed becauſe it rains, but becauſe he thinks the Shower is come too late. If he chances to find a Purſe of Money, as he goes along the Street, he complains that he never had the good Fortune to find a Treaſure. When he buys a Slave he earneſtly entreats and importunes the Seller to let him have him at a low Price; and if he does obtain his Requeſt, even then he is not ſatisfied; *Sure I have been cheated*, ſays he; *it would be a Wonder, indeed, if I ſhould buy any Thing cheap that was really good.* When the good News is brought him that his Family is increas'd of a Son; *You quite miſtake the Matter*, he replies, *ſuch an Increaſe, in good Truth, is the ſame Thing*

Thing as if I had loſt one Moiety of my Eſtate. When he is engag'd in a Law-Suit, tho' he gains his Cauſe, and carries the Day with flying Colours, yet does he blame his Counſel for having omitted in the Pleadings, ſeveral Circumſtances that were favourable to him. If his Friends make a Gathering among themſelves to relieve him in a Time of Need, and one, who happens to be preſent when this Supply is brought, bids him now be chearful, *Alas!* ſays he, *how can I poſſibly be chearful, ſince if ever I ſhould proſper in the World, I muſt return to every one his Money again, and beſides, be oblig'd to him, as if I had receiv'd from him a real Benefaction.*

NOTES.

NOTES.

(a) I Have here exactly tranſlated the common Text; and the Senſe which I have repreſented, as it is the moſt obvious, ſo do I take it to be the beſt. This Paſſage however is capable of another Senſe, which is ſomewhat different from the former: For the Particles οὐκ and ἀλλὰ do not always imply an Excluſion of what is contain'd in the firſt Member of the Period. In ſome Caſes they imply as much as οὐ μόνον, ἀλλά καὶ, and then they may and ought to be tranſlated *not only, but alſo*, as *Matt. Ch.* 10. *v.* 34: οὐκ ἦλθον βαλεῖν εἰρήνην, ἀλλὰ μάχαιραν, *i. e. I came not only to ſend Peace, but alſo a Sword*; which our *Engliſh* Tranſlators, tho' otherwiſe very exact, have not obſerv'd. The ſame may be alſo ſeen in *Epheſ. Ch.* 6. *v.* 12. and in other Places. So that taking the Particles οὐκ and ἀλλὰ in this Senſe, the Words of the Original Καὶ τῷ Διὶ ἀγανακτεῖν, οὐ διότι ὕει, ἀλλὰ διότι ὕςερον, will be the ſame in Senſe, as if there was Καὶ τῷ Διὶ ἀγανακτεῖν, οὐ μόνον διότι ὕει, ἀλλὰ καὶ διότι ὕςερον, which may be thus tranſlated; *He finds fault with the Sky, not only becauſe it rains, but alſo becauſe the Rain is come too late.* ---- The Tranſlation which *Caſaubon* has exhibited here, cannot poſſibly be made out of the *Greek*, as it ſtands in the common Text; and the Emendation which Dr. *Needham* has propos'd, ſeems to me to imply a Contradiction. He reads οὐ διότι οὐκ ὕει, ἀλλὰ διότι ὕςερον, *i.e. He finds fault with the Sky, not becauſe it does not rain, but becauſe the Rain is come too late.* But if it does not actually rain, how can any body be ſuppos'd to find fault that the Rain is come, tho' too late? And on the other hand, if it does actually rain, tho' the Rain is come too late, how can it poſſibly be ſuppos'd that it does not rain?

rain? --- The diſcontented Man complains that the Rain did not come ſooner. Now this manifeſtly ſuppoſes and implies that it did actually rain then, tho' that Rain had been wanted a long Time before; and therefore οὐκ ὕει cannot poſſibly be here admitted into the Text. This Emendation indeed may be brought nearer to a Conſiſtency, if the Particles οὐκ and ἀλλὰ be taken in that particular Conſtruction which I have hinted: For the Senſe which is aim'd at is, I preſume, thus. A Man of a diſcontented Temper, in a Time of Drought, ſuppoſe, *finds fault with the Sky, not only when it does not rain, but alſo when the Rain comes too late* But then διότι will carry a Signification which it never had before.

CHAP.

CHAP. XVIII.

Of Miſtruſt.

MISTRUST *is a Suſpicion that all Men are Knaves.* When a miſtruſtful Man ſends one of his Servants to Market, he never fails to diſpatch another after him, to enquire what Price he gave for the Proviſions which he bought. When he brings home a Sum of Money, which he has juſt received, he carefully tells it over every now and then in the Way, to ſee whether he has received his full Due. When he is in Bed, he calls his Wife to Account, and asks her if ſhe has lock'd all her Trunks, ſeal'd the Money-Bag, and bolted the

the Street-Door: And tho' ſhe aſſures him that ſhe has taken Care to do all theſe Things well, nevertheleſs this ſuſpicious Fellow is not ſatisfied, but riſes out of his Bed, lights a Candle, and, without having any Cloaths or Shoes on, goes about all the Houſe, examines every Thing, and ſo at laſt, with great Difficulty, hardly gets to Sleep. When he goes to receive his Intereſt-Money, he always brings along with him ſome Witneſſes, for fear that his Debtors ſhould ever deny that they ow'd him the Principal. When his Coat wants to be ſcour'd, he does not ſend it to the beſt Workman in Town, but to him who gives the beſt Security that the Coat ſhall be ſafely return'd again. He never obliges any of his Neighbours, in lending them a Mug or a Cup at their Requeſt, for fear that it ſhould be broken or not return'd. A Man of this Tem-

per is miſtruſtful of his own Servants to the laſt Degree: When he goes abroad, he orders his Footboy not to follow him, but to go before him, that ſo he may have an Eye upon him, and keep the Rogue from running away. When any one has agreed with him for ſomething, and, not having ready Money enough about him, deſires him to place it to Account, he immediately replies, *I wont truſt you; you muſt either leave the Goods, or pay down the Money, for I have not Leiſure to ſend for it.*

CHAP.

CHAP. XIX.

(a) *Of* Naſtineſs.

NASTINESS *is ſuch a Neglect of a Man's Perſon, as makes him offenſive to others.* A naſty Fellow ſuffers his Nails to grow to an extravagant Length, comes into Company when his Body is cover'd all over with the Leproſy or Morphew, and tells you for an Excuſe, that theſe Diſtempers are hereditary to him, and that his Father and Grandfather had them before him. He frequently has Sores in his Legs, and Bruiſes on his Fingers, which he is ſo far from endeavouring to heal, that he rather wilfully neglects them, and lets them

run on till they become quite ulcerated. His Sides are as hairy as thoſe of a wild Beaſt, and his Teeth are black and rotten, ſo that one may well preſume that his Company is very unpleaſant, and very unſavoury. He has a Trick of blowing his Noſe with the Lappet of his Coat. When he is eating, he takes this Opportunity to ſpeak to you, and then never fails to throw out of his Mouth more Victuals than he ſwallows. When he is drinking he belches in the Cup. When he goes into the Bath he uſes rank Oil; and is not aſham'd to appear in a publick Aſſembly with a Coat that is full of Spots. --- (*b*) When, by the Direction of Augurs, he aſſiſts his Mother in obſerving the Flight of Birds, inſtead of favouring the Undertaking with Silence, he utters Words which are thought to carry in them an ill Omen.

When

When he is engaged in the moſt ſerious Offices of Religion, ſuch as the putting up of Prayers, and the making of Libations, he careleſly lets the Cup fall out of his Hands, and then burſts out a laughing, as if he had perform'd ſome wonderful Thing. --- At a Conſort of Muſick, when all the Company is ſient, he alone will clap, and hum over the Tune to himſelf, nay, and chide the Muſicians, if they do not make an End juſt when he would have them. At an Entertainment he always ſpits croſs the Table, and ſeldom fails of ſpitting full upon ſome of the Waiters.

NOTES.

(*a*) WHEN firſt I determined to make theſe Papers publick, I was of Mr. *Budgell*'s Mind, that an exact Tranſlation of the Original of this Chapter would ſound ſo coarſe, that the Politeneſs of the preſent Age would never endure it. For which Reaſon I had not attempted to repreſent it, but intended to have us'd Mr. *Budgell*'s Tranſlation. But upon mature Deliberation I found it proper and neceſſary to give an exact Tranſlation of the Original ſuch as it is. And one Reaſon which induc'd me to this was, that upon a nearer View the Original did not appear ſo very coarſe, and unſufferable as was repreſented; for there is really nothing in it that is immodeſt, nothing that is obſcene, nothing that is any ways offenſive to the ſtricteſt Virtue.---- Beſides, as the concealing of the true Senſe of the Original muſt be intended as a Compliment to the Moderns, ſo muſt it, if it be juſt, ultimately end in a Cenſure of *Theophraſtus*, which, in this Caſe, I can, by no Means, allow of. The Character of a Naſty Fellow, which *Theophraſtus* was drawing, naturally led him to uſe ſome Expreſſions, which muſt, of Neceſſity, have been ſo much the more coarſe, by how much they were the more natural: And if theſe Expreſſions are ſo ſhocking to the well-bred Readers of the preſent Age, I cannot help ſaying, that the Notion, which they have conceiv'd of Politeneſs and Decency, is not founded on the intrinſick Nature of Things, but rather proceeds from an affected Nicety, and a falſe Taſte. For Nature, of itſelf, has made nothing indecent, but what is, at the ſame Time, immodeſt. What then ſhall we ſay? that

that the preſent Age is grown very chaſte, at the ſame Time that 'tis become leſs virtuous? This ſeems to be a Paradox; but yet, if rightly underſtood, I am afraid it will be found but too true. *Theophraſtus* was a well-bred Man, and the Age, in which he liv'd, was as polite, it may be, as the preſent. The Taſte, which then prevail'd, was more agreeable to Nature: And tho' the modern *Gouſt* is different from it, yet this Difference does not prove theirs to have been corrupted, but poſſibly and rather the Reverſe. And therefore, tho' the Reaſon aſſigned may be thought by ſome a good Juſtification of Mr. *Budgell*'s concealing the true Senſe of the Original, the contrary Reaſon may poſſibly be thought by others a better Juſtification of *Theophraſtus* his Plainneſs.--- But further, my own Reputation was concern'd as well as that of *Theophraſtus:* For if I had exhibited a Tranſlation ſo different from the true Senſe of the Original, as Mr. *Budgell*'s really is, I did not think in Conſcience, that I ſhould have exhibited a Tranſlation of *Theophraſtus*. And tho' this ſhould be call'd, with many ſmooth Words, a Soft'ning of the Coarſeneſs of the Original, yet, in good Truth, 'tis a downright Miſrepreſentation of it: 'Tis ſubſtituting one's ſelf in the Place of the Author, and impoſing upon the Reader a new Work, as different from the Original, as different Words, and Senſe, and Humour, can poſſibly make it. If therefore what I have hitherto ſaid, ſhould not be thought a ſufficient Juſtification of *Theophraſtus*, yet ſtill I ſhall have faithfully perform'd my Part, and ſhall leave my Author in as good a Condition as I found him.

(*b*) I muſt confeſs that I look upon the Remainder of this Chapter to be miſplac'd. The two laſt Paragraphs ſeem to belong to different Characters, the former to that of a Libertine, and the latter to that of an ill-bred troubleſome Fellow; tho', if we make the Want of a due Senſe of, and Reſpect for religious Concerns a Part of Ill-Breeding, as it moſt certainly is, then theſe two Paragraphs will belong to

the ſame Character, and might poſſibly have originally made Part of the following Chapter: Sure I am, that they may both be rank'd under the ſame general Title; but how or when they were probably ſeparated is not eaſy to gueſs. The Reaſons why I chuſe to refer the following Paragraphs to the next Chapter, rather than to the preſent, tho' they are both nearly related, may be drawn from a Compariſon of the Definitions of the Vices which are deſcrib'd in them, and from what I ſhall ſay in the next Note.

CHAP.

CHAP. XX.

(a) *Of* Ill-Breeding.

ILL-BREEDING *is a ſort of Behaviour, by which a Man becomes painful to others, but does them no real Damage.* When an ill-bred Man comes to ſpeak with a Friend, he awakes him, tho' he has but juſt got to Sleep, and obliges him to bear him Company. If he happens to meet an Acquaintance, who is juſt going a Voyage, tho' the Wind is fair, and the Company is ready to ſail, yet this troubleſome Fellow will make them all wait till he has taken two or three Turns on the Shore with his Friend.

If

If he meets a Nurſe with a Child in her Arms, he ſnatches it from her, feeds it with ſomething that he has chew'd in his own Mouth, dandles it about, ſings and whiſtles to it, and will hardly at laſt part with it. Whilſt he is at Dinner with you, he tells you that once upon a Time he took Phyſick, and that it had an extraordinary Effect upon him; and, as ſuch Diſcourſe muſt needs be very entertaining, and very well tim'd, he proceeds to ſpecify the ſeveral Particulars of its Operation. In a Room full of Company he has the Impertinence to ask his Mother, on what Day ſhe was brought to Bed of him. He has no Manner of Reſpect for thoſe with whom he converſes, but entertains them with Things, either in which they are not at all concerned, or which he ought to be aſham'd to publiſh: He tells them that the Water which

he

he has at Home in his Ciſtern, is very freſh and cool, that he has in his Garden a good Quantity of young and tender Potherbs, and that there are as many Comers-in and Goers-out of his Houſe, as if it were a publick Inn. When he invites any Strangers to Dinner, he never fails to produce his Paraſite, and has the Impudence, as the Cups go round, to bid him make it his Buſineſs to divert the Company.

NOTES.

NOTE.

(a) THIS and the foregoing Chapter afford us another Inſtance of *Theophraſtus* his Sagacity. The Vices which are deſcrib'd in them are nearly related, but yet they are not the ſame; and tho' other, and very good Authors have confounded them, yet *Theophraſtus* has very nicely and very judiciouſly diſtinguiſh'd them. A Sloven or Naſty Fellow is always ſo in his Diſcourſe, and chiefly in his Perſon; but Ill-Breeding chiefly relates to Converſation and Diſcourſe. And tho' an ill-bred Fellow may poſſibly in Converſation uſe foul Diſcourſe, yet this is not ſo eſſential to him, but that the far greater Part of the Indecencies which he is guilty of, may be of a much leſs heinous Nature. I am ſenſible that the Word Ἀηδία in the Original, does not ſtrictly mean *Ill-Breeding*, but rather that Uneaſineſs and Pain, which an ill-bred Man cauſes to thoſe with whom he converſes; but yet the Definition which *Theophraſtus* has given of the Word Ἀηδία does perfectly anſwer to that of *Ill-Breeding*; and therefore I truſt that this will juſtify what I have done. Beſides, if I had follow'd the other Method, the Title of this Chapter would have run into a long Paraphraſe, which, in ſuch Caſes, I have always endeavour'd to ſhun.

CHAP

CHAP. XXI.

Of Vain-Glory.

VAIN-GLORY *is properly a diſingenuous and fooliſh Deſire of Honour and Fame.* A vain-glorious Man, when he is invited to an Entertainment, is ever ſolicitous to ſet next to the Maſter of the Feaſt. *(a)* When his Son is come to the proper Age to have his Hair cut off, he carries him to *Delphi*, and performs the Operation there with great Solemnity. No Footman can ſerve his Turn, but one who comes from *Ethiopia.* When he is to pay any Money, he takes particular Care to have every ſingle Piece

Piece of it of the neweſt Coin, in order to make his Payment appear the more ſplendid. When he ſacrifices an Ox, he never fails to fix the Forepart of its Head at the Entrance of his Houſe, and to adorn it with various Flowers and Ribbons, that every one, who comes in, may take Notice of it, and ſee, and know that he has ſacrific'd an Ox. After he has been at a Muſter with other Horſemen, he orders his Footboy to convey his Equipage Home, but keeps his regimental Coat on, and goes and ſhews himſelf in the moſt publick Places of the City. If his little Dog happens to die, he buſies himſelf to let the World know what a great Loſs he has had; for which Reaſon he builds a Monument to perpetuate his Memory, and erects a Pillar with this Inſcription upon it: *He was of the* Malta *Breed.* He places the Excellency of Religion

Religion in the Expenſiveneſs of it; and therefore (*b*) when once he has declar'd himſelf a Votary to *Æſculapius*, by dedicating to him a braſs Ring, he every Day afterwards anoints himſelf with Oil, and loads, and wears out the God with the many Chapplets and Garlands which he hangs upon him. Out of an Affectation of Popularity, he is always deſirous of being a (*c*) *Prytanes*, and is over-officious in the Performance of thoſe Sacrifices which belong to that Office, that ſo he may have an Opportunity, when all is over, to give the People an Account of what has been done: And then being clad in a white Robe, and having a Crown on his Head, he advances towards the Congregation, and thus addreſſes them: *O* Athenians! *we* Prytanes *have, during the Time of our Magiſtracy, offer'd, in the moſt ſolemn Manner, proper Sacrifices to the Mother of the*

the Gods; you may therefore juſtly expect all Manner of Good from her, as the Effect of her Bounty, and the Conſequence of what we have done. When he has made an End of this Speech, he goes Home highly contented, and tells his Wife that he has harangued the People, and met with Applauſes which even exceeded his Wiſhes.

NOTES.

(*a*) THE Matter of Tonſures among the Heathens was no ſmall Ceremony. They never cut off their Children's Hair, till they were come to Years of Puberty, and then the Operation was perform'd with great Solemnity. The Hairs, when cut off, were conſecrated to ſome God; uſually by the *Athenians* to *Hercules*; but the great and rich, and thoſe that would be thought ſo, convey'd their Children to *Delphi*, and there conſecrated their Heads of Hair to *Apollo*. A particular Feſtival was appointed for the Performance of this Ceremony.

(*b*) *When once he has declar'd himſelf a Votary to* Æſculapius, *by dedicating to him a braſs Ring*, &c.] I don't know whether I have here repreſented the true Senſe of the Original: Sure I am, that the *French* and *Engliſh* Tranſlators, who have gone before me, have not. The Commentators are ſilent here; and I cannot, at preſent, recollect any Thing that will juſtify the Senſe which I have propos'd. The dedicating of a Ring is the firſt Act that is here mention'd; and by this one would think, that this was the uſual Ceremony, when any one declar'd himſelf a Votary to *Æſculapius*. This is conſiſtent; but yet I do not remember to have met with any expreſs Teſtimony of it. *Æſculapius* is repreſented upon an antient Stone with a golden Collar, compos'd of Images of little Dragons. Georgius Gualtherus *in Animadverſionibus ad Tabulas* Siciliæ *antiquas*. p. 1, 2. Is this any thing to the Purpoſe?

(*c*) The *Prytanes* were the Senators that compos'd the great Council of the *Athenians*. They were the chief Magiſtrates and Miniſters of the State. The Election of them was annual, and was perform'd by

drawing of Lots. As the *Athenians* were divided into Tribes, fifty *Prytanes* were elected out of each Tribe, and every Tribe preſided one Month in the Year. The *Prytanes* (*i. e.* thoſe who preſided for the Time being) met every Day in the *Prytaneum*, or Town-Houſe; and there, before they enter'd upon Buſineſs, they conſtantly offer'd Sacrifices to *Jupiter* and *Minerva* the *Counſellors:* And beſides theſe they offer'd alſo extraordinary Sacrifices to *Ceres*, for the Good of the Commonwealth. When their Office expired, *i. e.* at the End of the Month, they gave an Account of what they had done to the People.

CHAP.

CHAP. XXII.

Of Niggardlineſs.

NIGGARDLINESS is *a great Contempt of Reputation, which proceeds from a Paſſion for ſaving.* When a Man of this Temper has won the Prize in ſome tragick Performance, inſtead of making a magnificent Preſent to *Bacchus*, he puts him off with a plain Piece of Wood, that has nothing but his own Name inſcrib'd upon it. (*a*) When, in Times of publick Neceſſity, the People are ſummon'd together, and his Fellow-Citizens contribute liberally for the Support of the Commonwealth, he riſes in the Aſſembly, and, inſtead of making a Speech

to ſignify his Benefaction, holds his Tongue, or hangs down his Ears, and ſneaks away. When he gives his Daughter in Marriage, he indeed offers a Sacrifice according to Cuſtom, gives the Prieſt his Due, and burns that Part of the Victim which ought to be burnt; but inſtead of treating the Company with the Remainder, he immediately ſends it to Market to be ſold. He cunningly ſecures himſelf from being eaten up by the Servants that attend on this Occaſion, by hiring them at Board-Wages; and ſo this niggardly Fellow, by his good Husbandry, converts the Feaſt into a Faſt. If he is Captain of a Ship, in order to ſave his own Bedding, he lies in the Pilot's Hammock. He always goes to Market himſelf, and when he returns, as Portridge is an expenſive Article, he carries Home his own Proviſions, and hugs them, as he goes

goes along, cloſe to his Boſom. He never has but one Suit in Wear, and therefore when he ſends his Coat to be ſcour'd, you may be ſure to find him at Home. When a Man has met with ſome Misfortune, that has brought him low in the World, and upon this Occaſion makes a Collection among his Friends, if the Niggard happens to ken him from a far, he turns ſhort out of the way, and runs Home as faſt as his Legs can carry him. He does not allow his Wife any Servant-Maids, except when ſhe makes Viſits, and then he hires ſome to wait upon her for the preſent Occaſion, and no longer. He riſes early in the Morning, makes his Beds, bruſhes the Curtains, and ſweeps the Houſe himſelf. The Coat that he wears is almoſt as old as he is, and ſo miſerably ſhabby, that he himſelf is aſham'd of it; for which Reaſon, when he goes

into Company, he turns the Fore-lappets of it inſide outwards; by which artful Contrivance he indeed hides the Naſtineſs of his Coat, but not the Stingineſs of his Mind.

NOTE,

NOTE.

(a) CASAUBON has particularly deſcrib'd this antient Cuſtom. Such was the Conſtitution of the Republick of *Athens*, that every Member of it was oblig'd by Law to pay a certain Sum towards the Support of the Commonwealth; but upon extraordinary Emergencies they gave Largeſſes, over and above the ordinary Contributions; and thoſe were voluntary. Upon ſuch Occaſions the *Prytanes* ſummon'd the People, inform'd them of the publick Want, and exhorted them to be liberal: Afterwards thoſe who intended to give ſomething, roſe and ſignified their Benefaction; but if they deſigned to give nothing, they held their Tongue, or went away.

CHAP XXIII.

Of Oſtentation.

OSTENTATION is *an Endeavour to make ourſelves appear conſiderable, by pretending to be what we are not, and to have thoſe Things, which we really do not poſſeſs.* An oſtentatious Man frequents the Key, enters into Diſcourſe with a Knot of Strangers, and tells them that he has ſent a great many Goods by Sea into foreign Parts. He next enters upon, and explains the Nature of Stock-Jobbing, extols the mighty Advantages of it, and will make you believe that he has gain'd immenſe Sums by this Way of Trading.

ding. If you happen to travel with him on the Road, he plays the old Soldier upon you, is full of the bloody Battles he has been engaged in, under the Command of *Alexander*, when he conquer'd the Eaſt, reckons up the many precious Cups ſet round with Diamonds that came to his Share of the Plunder; and to make all this appear the more probable, and, at the ſame Time, to ſhew his own nice Judgment, he enters into a Diſpute, and maintains, contrary to the common Opinion, that the Workmen in *Aſia* are far ſuperior to thoſe in *Europe*. He boaſts of having receiv'd private Letters from *Antipater*, by which he ſignifies unto him, that he has already been three Days in *Macedon*. He pretends that tho' the Magiſtrates have allow'd him the Liberty of exporting what Timber he pleaſed without paying any Cuſtom, yet he never

ver made uſe of this Privilege, that he might not expoſe himſelf to the Envy and Ill-will of others. (*a*) In a Time of Dearth he'll tell you that he has diſtributed to the Value of above * five Talents among poor Citizens. If he happens to be in Company where no Body knows him, he there extols his own Generoſity in a moſt wonderful Manner, becauſe he is ſure that no Body can contradict him. *Gentlemen*, ſays he, *pray aſſiſt me in reckoning up the Money which I have laid out in the Way of Charity.* He then proceeds to name ſeverally above ſix hundred fictitious Perſons, together with the ſeveral Sums which he gave to each of them, and adds, *This, I think, makes* † *ten Talents; and all this, I aſſure you, I have expended purely in relieving*

* Of our Money 16500*l.*
† Of our Money 33000*l.*

lieving neceſſitous Friends; for under this Head I do not reckon the many Gallies which I have built, and fitted out for the Service of the Common-wealth, nor the great Expences which I have been at, in going through ſeveral publick Offices at my own Charge. When he is in a Horſe-Fair, he cheapens every fine Horſe that is to be ſold, but never fails to come away without buying any. Every now and then he goes into a Mercer's Shop, tries and cheapens all the rich Cloaths in it, and when he has agreed for a Suit of great Price, he really has not Money to pay for it, but ſhams it off by chiding his Footboy for not bringing with him the Money-Bag, which the poor Rogue never ſaw or heard off. Tho' the Houſe that he dwells in is hir'd, yet when a Stranger comes to ſee him, he makes

makes it paſs for his own. *It belongs to our Family*, ſays he, *but I intend to ſell it, becauſe 'tis really too little for one that lives ſo hoſpitably as I do.*

NOTE.

NOTE.

(*a*) IN Times of Dearth the Magiſtrates gave Corn to the Poor at the publick Charge: And, beſides theſe Diſtributions, rich and good Men, and thoſe that affected Popularity, gave to the Common People ſuch Largeſſes as they thought fit. Mr. *Budgell* has quite miſtaken the Senſe of the following Period, and has confounded all the pretended Inſtances of Generoſity mentioned here into one Largeſs; whereas in the Original they are all diſtinct. The firſt was a charitable Diſtribution in a Time of Dearth, ἐν Σιτοδείᾳ, the next was voluntary Contribution, εἰς ἐράνους, to relieve neceſſitous Friends, and the other Inſtances relate to Expences in the Service of the Publick.

CHAP.

CHAP. XXIV.

(a) *Of* Pride.

PRIDE is *a Contempt of every Body beſides one's Self.* If you go to a proud Man whilſt he is at Dinner, to treat with him about the moſt urgent Buſineſs, he ſends you Word to wait till he has din'd, and when he takes his Afternoon's Walk, he'll favour you with an Audience. When he does any Body a Piece of Service, he, at the ſame Time, charges them to publiſh and extoll the Good that he has done them, even in the Streets. He is always upon the Reſerve, and takes Care never to pay the

the firſt Compliments. If you come to buy, or hire any Thing of him, he won't diſpatch you immediately, but pretends that he is not at Leiſure, and bids you come early the next Morning. When he walks along the Streets he hangs down his Head, and thinks it beneath him to look upon, or ſpeak to any Body he meets, tho' he knows them perfectly well. When the Fancy takes him to make an Entertainment for his Friends, he does not condeſcend to dine with them himſelf, but orders ſome of his People to keep them Company, and ſee that they want for nothing. Whenever he makes a Viſit, he gives himſelf an Air of Grandeur, and ſends a Meſſenger before him to give Notice of his coming. He always takes Care to keep every Body at their proper Diſtance, and never allows any the Liberty of being admitted to his Preſence, when he is at Dinner,

Dinner, or when he is dreſſing and perfuming himſelf. When he has an Account to ſettle with another Perſon, as he thinks it a Diſgrace to do it himſelf, he calls his Footboy, orders him to take Pen, Ink, and Paper, and to ſettle the Ballance. His Epiſtles are far from being familiar; they all run in a commanding Strain. Inſtead of ſaying; *Good Sir, in doing this, you'll oblige your humble Servant*, he writes, *'Tis my Will and Pleaſure that it ſhou'd be done; I have ſent the Bearer with expreſs Orders to receive it; Nothing but this will ſatisfy me, and I require an immediate Diſpatch.*

NOTE.

NOTE.

(*a*) THE five following Chapters are not extant in any of the Manuſcripts which were collated by, or for the Uſe of Dr. *Needham*. They were copy'd out of the Elector *Palatine*'s Library at *Heidelberg* by *Marquardus Freherus*, a *German* Lawyer, and ſent by him to *Iſaac Caſaubon*, by whom they were firſt publiſh'd. But *Caſaubon* has been ſo far from giving a particular Account of this Affair, that he has left us uncertain, whether *Freherus* found theſe Characters in one or more Manuſcripts. In ſome Places, indeed, of his Commentary, he ſpeaks of 'em in the Plural Number; and ſo does Dr. *Needham* underſtand him; but yet I am apt to think, that if *Freherus* had really found theſe Characters in more than one Manuſcript, he wou'd alſo have obſerv'd in 'em ſome various Readings, which he wou'd have communicated, at the ſame Time, to *Caſaubon*. But ſince no Mention is made of theſe, I am inclin'd to believe that *Freherus* had but one Manuſcript. This is the Reaſon that theſe Characters are ſo corrupted, that, in ſome Places, 'tis next to an Impoſſibility to diſcover the real Senſe of *Theophraſtus*. And this is the common Fate of thoſe antient Authors, whereof one Manuſcript only has had the good Fortune to be preſerv'd, as the learned Dr. *Bentley* has particularly obſerv'd concerning *Velleius Paterculus* and *Heſychius*. "The "Faults of the Scribes are found ſo numerous,

" and the Defects beyond all Redreſs; that, not-
" withſtanding the Pains of the Learnedeſt and
" Acuteſt Criticks for two whole Centuries, thoſe
" Books are ſtill, and are like to continue a
" meer Heap of Errors." *Phileleuth. Lipſ.* Part 1. *p.* 63.

CHAP.

CHAP. XXV.

Of Cowardice.

COWARDICE is *a Dejection of Mind, which proceeds from a Fear of Danger.* When a Coward is at Sea, he miſtakes every Promontory and Rock, which he ſees at a Diſtance, for ſo many Pyrate-Ships. When a ſmall Wave riſes, he religiouſly enquires if there is any (*a*) prophane Perſon in the Company. When the Pilot alters the Courſe of the Ship, this faint-hearted Fellow immediately runs to him, and asks him if there is any Danger of running into a Shallow, and if he thinks they ſhall have a

good Voyage. He tells the Paſſengers, to excuſe his Timorouſneſs, that he has had a moſt terrible Dream, and that he dreads the Conſequences of it. As he expects every Minute that the Ship will ſink under him, he ſtrips himſelf ſtark naked, and is ready to ſwim for his Life. But at laſt his Fears increaſe upon him, and he begs of the Sailors, for God's Sake, to ſet him aſhore. When he is in the Army, he always takes Care to get as many of his Fellow-Soldiers about him as he poſſibly can, to keep up his Spirits. When the Enemy is in Sight, as he does not wiſh him ſo near, he peaks about him, and ſays, *Bleſs me! 'tis a difficult Matter to diſtinguiſh whether thoſe Perſons are Friends or Foes.* But when the Noiſe and Shouts of the Engagement, and the dead Men, that fall before him, convince him where he is, he tells thoſe that ſtand

next

next to him, that he made ſo much haſte to come to the Fight, that he quite forgot to bring his great Sword with him. Under Pretence of fetching it, he ſcours back to his Tent, and when he has got there ſafe, he ſends his Servant out, and orders him to obſerve the Poſture of the Enemy. When he is alone, he takes this Opportunity to hide his Sword under his Bolſter, and afterwards ſpends a great deal of Time in pretending to ſearch for it. If, in the mean while, he ſpies a wounded Man, that is carry'd by his Friends into the Camp, he immediately runs to him, bids him not be faint-hearted, takes abundance of Care of him, rubs his Wounds clean with a Sponge, keeps the Flies away, and chuſes to do any Thing rather than look the Enemy in the Face. If, whilſt he is in the Tent with this ſick Man, the Trumpets ſound a Charge, he'll

ſay, in a ſeeming Paſſion ; *The Duce take 'em all; they make ſuch a confounded Noiſe, that this poor Man won't be able to get one Wink of Sleep.* The cunning Rogue dawbs himſelf all over with the Blood that runs from the Wounds of his Patient, then goes to meet thoſe that return from the Fight, and tells them that he endanger'd his own Life, to ſave that of his Friend. He diligently enquires for the Relations and Comrades of the ſick Man, and, when he has found them, he brings 'em all to ſee him, and makes every one of 'em believe that he himſelf took him out of the Fight, and carry'd him in his own Arms into the Tent.

NOTE.

(*a*) THE Original ſtrictly relates to the Initiations which were practis'd by the Heathens; and what mighty Virtues they aſcrib'd to them may be ſeen in the eighth *Note* on the ſixteenth *Chapter*. When the Heathens met with a Tempeſt at Sea, they aſcrib'd it immediately to the Impiety of ſome of the Paſſengers; or which was all one, to their not having being initiated. And they were ſo ſuperſtitious in this Reſpect, that it was a receiv'd Maxim among them, not to undertake any Journey with a wicked Perſon.

Καχῷ σὺν ἀνδρὶ μηδ' ὅλως ὁδοιπόρει.

The Reader may poſſibly think, that this Inſtance of Superſtition is improperly plac'd in the Character of a Coward, and that it ought to be referr'd to the Chapter which treats expreſly of Superſtition; but I truſt he will be convinc'd, that there is no Impropriety in this Diſpoſition, if he has perus'd what I have laid down in the ſecond Section of the *Critical Eſſay*: For Superſtition and Cowardice do both proceed from the ſame Principle of Fear; and both the Superſtitious Man and the Coward do betray a great Weakneſs in their Conſtitution. The Superſtitious Man fears GOD, but the Coward fears GOD and Man, and every Thing beſides.

CHAP. XXVI.

(a) *Of* Oligarchy.

OLIGARCHY is *a ſtrong Deſire of Power and Honour, excluſive of thoſe Profits which commonly attend them.* When the People are conſulting together whom they ſhall appoint to aſſiſt the Magiſtrate in the Management of ſome Feſtival Pomp, the *Oligarchiſt* riſes, and pronounces himſelf worthy of this Office. He has always in his Mouth that remarkable Sentence in *Homer*'s *Iliad.* β. *v.* 204.

Οὐκ ἀγαθὸν πολυκοιρανίη· εἷς κοίρανος ἔστω.

A Multitude of Rulers ever ſhun;
Happy the City that is rul'd by one.

As

As for the other Verſes in that noble Poem, he is entirely ignorant of them. In all his Diſcourſe he gives himſelf the Airs of a Man of Weight. *We*, ſays he, *ought to meet in a Body, and deliberate among ourſelves upon theſe Affairs. We muſt take Care to keep this Vulgar at a proper Diſtance from us, and uſe our utmoſt Endeavour to hinder them from enjoying any publick Poſt.* At Noon he walks abroad, being nicely trim'd, and having his Hands and Nails in a moſt exact Order; and then, if any Body happens to ſtand in his Way, he joſtles them with his Elbow, complains that Things are come to ſuch a Paſs, that there is no living in Town; that the Trouble and Vexation which the Retainers of the Law give him in the Courts of Juſtice, are not to be expreſs'd; that 'tis a burning Shame, that all the Rules of Order and Decency

ſhould

ſhould be inverted at ſuch a Rate, that ſo conſiderable a Man as he is, ſhould be oblig'd to ſit, in a publick Aſſembly, promiſcuouſly among a Parcel of ragged dirty Citizens; that the whole Tribe of Orators render themſelves odious and abominable by their Affectation of Popularity; and that *Theſeus* himſelf, by eſtabliſhing a Commonwealth, was the Author of all theſe Diſorders.---- Theſe, and many other ſuch Speeches are peculiar and familiar to him, and with theſe he never fails to entertain Strangers, and thoſe Citizens who are engag'd in the ſame Faction.

NOTE.

NOTE.

(*a*) THERE being no Word in *Engliſh*, that anſwers to the full Meaning of the Title in the Original, I have choſen, rather than run into a Paraphraſe, to uſe the *Greek* Word, and to declare the Meaning of it here. *Oligarchy* is properly ſuch a Form of Government, as conſiſts but of a few, whether theſe are Nobles, or rich; for in both theſe Reſpects *Oligarchy* is oppos'd to *Democracy*, which is a Form of Government, that conſiſts of the many *i. e.* Commons. *Athens* was, at ſeveral Times, ſubject to an *Oligarchy*. But *Theophraſtus* here uſes the Word *Oligarchy* in a peculiar Senſe; to denote the Paſſions and Manners of thoſe that affected an *Oligarchical* Form of Government. Or rather, he ſeems to expoſe a certain ridiculous Affectation of the Manners and Behaviour of an *Oligarchiſt*, which, like a Spirit of Enthuſiaſm, did, probably, in his Time, ſpread itſelf at *Athens*, even among thoſe who were unqualified for having a Share in an *Oligarchy*, and conſequently could have no Claim to that Power and Honour, which the *Oligarchiſt* aim'd at: For there is nothing more common, in Times of Faction, than for Men to eſpouſe a Party; and generally thoſe, who are leaſt concern'd, become the moſt zealous. Theſe Men, when they firſt enter into ſuch Engagements, cannot but be ſenſible that they move out of their Sphere; but it pleaſes their Vanity to be thought, or to think themſelves ſome Body. In Time the Imagination grows warm, the Humour prevails, they appear conſiderable in their own Eyes, their Diſcourſe runs in the plural; and, ſuch is the Prevalency of Enthuſiaſm, that they, at laſt,

laſt, think themſelves the chief Agents in the Party, that nothing can be done without them, and that they can do every Thing. This Humour, I ſay, is common in our Days; and it might probably have been common in the Days of *Theophraſtus*, when there were two diſtinct Factions of *Oligarchiſts* and *Democratiſts* at *Athens*.

CHAP.

CHAP. XXVII.

Of late Accompliſhments.

THOSE Accompliſhments may be ſaid to be late, *which are not proper for Perſons of advanced Years.* A Man that would accompliſh himſelf in his old Age, expoſes himſelf to a manifeſt Ridicule. When he is almoſt arriv'd to his grand Climacterick, he learns by Heart ſome celebrated Pieces of Poetry, offers to repeat them over a Glaſs of Wine, but is out before he has got half way. He makes his own Son teach him how to exerciſe; and like an apt Scholar, turns, at the Word of Command, to the Right or to the Left. Tho' he

he has never been on Horſeback before, yet now, when he goes out of Town, he borrows one, and whilſt he is practiſing how to ride, the Horſe throws him, and he gets a broken Head for his Pains. He ſuppoſes a Statue to be a Man, and dances and figures round about it. To improve himſelf in ſhooting Arrows, and throwing a Javeling, he practiſes a ſham Fight with his own Footboy, thinks that he makes a great Progreſs in a little Time, and at laſt fancies himſelf ſo learned, that he pretends to teach his own Maſter. When he is in the Bath, he moves his Body as if he were wreſtling, but is ſo ſtiff and aukward, that he throws himſelf into many ridiculous and indecent Poſtures.

CHAP.

CHAP. XXVIII.

Of Detraction.

DETRACTION is *a Propenſion of Mind to give a bad Turn to Things in our Diſcourſe.* If you ask a Detracter who ſuch a one is, inſtead of anſwering your Queſtion in few Words, he runs, like an able Herald, through the Man's Pedigree as far backwards as he is able. *His Father's Name*, ſays he, *originally was* Soſia; *but afterwards, when he ſerved in the Army, he was called* Soſiſtratus; *and at laſt he had the good Fortune to be made a Free-Man of* Athens. *His Mother*, Eugenis, *was, by Birth, a* Thracian, *and all the Women of that Country*

Country will make you believe that they are Gentlewomen, tho', in reality, (he adds by way of Parentheſis,) *they are no better than they ſhould be; and as for this Man, whom you enquire after, he is (the worthy Iſſue of ſuch Parents) a very Rogue.* He is always ready to lend a helping Hand to thoſe that are tearing to Pieces the Reputation of one who is abſent. *Of all Men living,* ſays he, *I hate him the moſt; I cannot bear the Sight of him: His very Looks betray the Deformity of his Mind; and as for Coveteouſneſs, he has not his Fellow. I can furniſh you with many Inſtances of this: He ſends his Wife to Market with three Farthings only in her Pocket, and never allows her any Fire, but obliges her, in the Depth of Winter, to waſh herſelf with cold Water.* If any one riſes, and goes out of the Company where this Detracter is ſitting, he has always

ways ſome ill Thing to ſay againſt him, as ſoon as his Back is turn'd. He ſpares neither Friends nor Relations; and even the Dead themſelves are not ſecur'd from the Virulency of his Tongue.

NOTE.

(a) *SOSIA* was a common Name for a Slave or Servant in *Greece*. It was uſual for thoſe who had rais'd themſelves in the World, to conceal the Baſeneſs of their Extraction, by increaſing the Number of Syllables in their Name; and it was by this Method that plain *Soſia* became *Soſiſtratus*. Sometimes Names were affected which had the Air of Patronymicks: And upon this Head *Lucian* tells us a very pleaſant Story in his *Micyllus*, which I ſhall here relate, that I may diſmiſs the Reader in good Humour. --- There was one *Simon* of a mean Extraction, who was known by nothing but his Poverty and his Rags. He happen'd to have a Couſin, *Drimylus* by Name, who was an old rich Miſer. As long as *Drimylus* liv'd, he never gave one Farthing to poor *Simon*; but when he died, all came to him, as being the next Heir. Upon this *Simon* immediately became another Man, put on fine Cloaths, look'd big, and ſtrutted about the Streets. One Day his old Friend *Micyllus* met him. How does *Simon* do? quoth *Micyllus*. To this *Simon* anſwers not one Word, but with Indignation orders his Attendants to tell that paltry Fellow, not to preſume to leſſen his Appellation: My Name, ſays he, is not *SIMON* but *SIMONIDES*.

FINIS.

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ERRATA.

ERRATA.

PAGE 5. *Line* 16. *for* ησθαι, *read* ἦσθαι. *Pag.* 13. *Lin.* 4. *for* was *read* were. Ibid. *Lin.* 25. *for* ἓν *read* ἓν. *Pag.* 18. *Lin.* 25. *for* τέταξον *read* τέταρτον. *Pag.* 21. *Lin.* 21. *for* Quientiam *read* Quinetiam. *Pag.* 33. *Lin.* 25. *for* Position *read* Positions. *Pag.* 34. *Lin.* 22. *for* the Beauty *read* that Beauty. *Pag.* 60. *Lin.* 21. *for* CXXI. *read* XXI. *Pag.* 83. *Lin.* 22. *for* his View *read* this View. *Pag.* 88. *Lin.* 2. *for* ye *read* yet. *Pag.* 89. *Lin.* 12. *for* the *read* that. *Pag.* 245. *Lin.* 11. *for* ſient *read* ſilent. *Pag.* 269. *Lin.* 13. *for* was voluntary *read* was a voluntary. *Pag.* 270. *Lin.* 4. *dele* ſo.

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